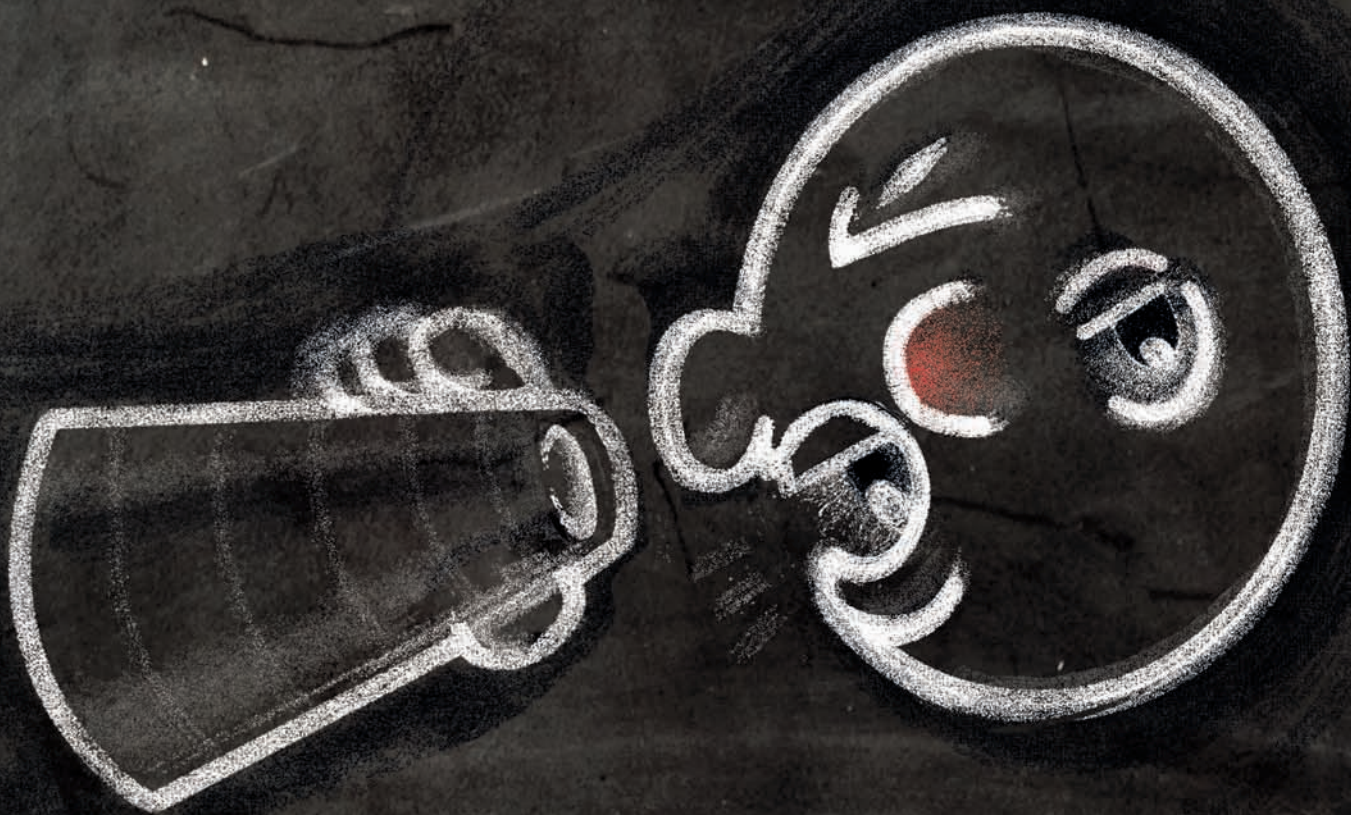


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ON THE COVER Montreal's Sid Lee are the winners of our anniversary cover challenge. When we invited some of Canada's top agencies to come up with a concept that both celebrated *strategy's* 20th and illustrated the transformation of the marketing biz over the last two decades, Sid Lee VP/senior partner Martin Gauthier immediately said "Yes," and "I have an idea that will win." And win they did. While some submissions focused on the tech behind new ways to communicate with consumers, Sid Lee honed in on the fundamental shift toward conversations. Eva Van Den Bolcke, CD on the project, explains that the team conceptualized the shouting/listening *trompe d'oeil* based on universal symbols of the communicator and consumer. Illustrator Dan Svatek figured out the tricky eye/ear piece to complete the megaphoned Monopoly-Man-esque aesthetic. We love the insight, and how the concept takes fun advantage of the easily-flippable format. Congrats and thanks to all the folks at Sid Lee who made it happen!



Beyond cake

Strategy started life in interesting times. In 1989, NAFTA began, and the Berlin Wall crumbled. That year was also noted as the warmest on record and linked to the Greenhouse Effect, and the Montreal Protocol to end ozone depletion began. In Japan, Toyota launched Lexus, while in the U.S. Yugo Cars went bankrupt and Ford bought Jaguar. The U.S. government gave a \$150 billion bailout to saving and loan associations. Some things haven't changed so much.

Marketing back then meant advertising, and ads were slickly produced 60-second TV spots with 30-second cut-downs. Commercial directors were the rock gods of the industry, and commercial production companies were mini-studios replete with wardrobe, camera dept. and trucks. But ad folks were a little freaked as the country headed into a recession and everything changed.

The demise of the commercial production fiefdoms illustrates many things, from the crackdown on perceived excess to the real conversion to an integrated marcom approach (which had a very long gestation period during which it was preached by many, but truly practiced by few).

No wonder then, that when we asked some of Canada's top ad minds to pinpoint the events that had the most industry impact over the last two decades, they were hard-pressed to find anything earth-shaking until more recently. During the early years it was still all about traditional marketing – not all that different from the *Mad Men* era, just with less attractive wardrobe options and additional substances to abuse. Suddenly, in the last decade, everything changed, and the pace is accelerating as we hurtle into the social media-centric, CSR-savvy, big-media-battering next decade.

As we celebrate our 20th birthday coming out of a recession, while pretty much everything else has changed in the interim, people are still a little freaked out: about the economy – specifically, what level spending will normalize at – and about marketing and advertising in general – specifically, how to process and adapt to the new realities.

The rate of change in recent years has been so dramatic that in this issue's Forum section (p. 47), our long-time columnist/former Cadbury marketing honcho John Bradley suggests asking ad vets how they used to do things, then do the opposite. It's so hard to keep tabs on all the tech- and digi-enabled ways to connect with consumers, some agencies have hired people just to keep track of it all. (If you haven't yet added your own in-house digital strategist/futurist, check out the Back Page on p. 50, where Faris Yakob brings us all up to speed for 2010.)

In the spirit of user-generated everything and to get a graphic take on the massive change the industry has gone through since *strategy* launched, we held a 20th anniversary cover contest. We asked some of Canada's top agencies to design a cover that conveyed the evolution, and as you can see, the winning concept from Sid Lee spoke to the mindset shift, the conversational change that has taken place rather than the technology enabling it. That shift – from talking at a blurry faceless horde called Consumer to communicating with individuals as intimately-known brand partners – is at the heart of so much of the change affecting marketing.

Brands like Frito Lay and Nissan are incenting consumers to create everything from products to advertising, as evidenced in programs from two of our Marketer of the Year contenders – Tony Matta and his winning "Guru" work and Jeff Parent's "Hypercube" foray, respectively. But it's not all about the next new thing. The mission for Loblaw's Craig Hutchison was to get back to the roots of what made his brand famous, and when you all voted, he tied with Matta as the 2009 Overall Marketer of the Year. What all five of our MOY contenders have in common is that they listened and responded. That's one secret to success that hasn't changed.

To see what else is working now, check out the Marketers of the Year profiles (p. 25-41), and for perspective on how the revolution unfolded, read the 20-year reviews from Ken Wong, Nancy Vonk, Hugh Dow and Frank Palmer (starting on p. 11).

When you digest all the punditry and winning programs, you may conclude that to keep up in 2010, marketers need to more aggressively leap on opportunities, partner and collaborate more fully, listen to their consumers more and look back at quarterlies as a quaint notion.

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

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It was the best of times...

In a year that was generally brutal for the industry, some heady work still managed to make us forget about all the economic gloom and doom – at least for a night. From coast to coast – Vancouver to Halifax – awards season began with the usual mix of excitement, consternation and, well, a lot of booze.

On the West Coast, TBWA\Vancouver emerged as the darlings of the Lotus Awards, while down East, Target Marketing won the lion's share at the Ice Awards.

And in Central Canada? Turn to p. 48 for a glimpse of this year's *strategy* Agency/Media Agency of the Year Awards in Toronto.

Laas Turnbull, executive VP, Brunico Communications
 Publisher, *strategy*, *Media in Canada*, *stimulant* (416) 408.0859

UPCOMING SUPPLEMENTS

March 2010

Flyers



At the Lotus Awards: **A.** Colleen Fehr, Engine Digital; Christine Lowe, BC Hydro; Stephen Beck, Justine Kwong and Rachel Zuccolin, Engine Digital. **B.** TBWA\Vancouver's Andrea Southcott, Julia Mitchell and Aileen Mortimer.

At the Ice Awards: **C.** Brent Scrimshaw, Atlantic Lottery; Paul LeBlanc, Extreme Group; Chris Swift. **D.** Andrew Doyle and Shawn King, Extreme Group; Mike Fenton, NABS Canada. **E.** Target's Jenny Smith, Cindy Smith, Catherine Kelly, Clare-Marie Grigg and Noel O'Dea

PHOTOS A & B TAKEN BY AMY PELLETIER.



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WIND MOBILE FINDS WORK FOR IDLE HANDS



Wind Mobile turned the lull resulting from its delayed launch into an opportunity for community outreach last month.

After the CRTC's decision nixing its Nov. 16 debut, the overly

foreign-owned mobico found itself with trained employees with nothing to do. It decided to deploy those people in communities across Calgary and the GTA – the two markets where Wind intends to launch – to make positive change through random acts of kindness.

"We don't want [employees] sitting around doing nothing," says Chris Robbins, chief customer care officer at Wind Mobile. "We know that we're going to be engaging in those communities, so let's start now."

Around 400 Wind workers helped out at charities including Ronald McDonald House, Toys for Tots and Habitat for Humanity – and surprised folks by giving out hand sanitizer and pumping gas, even for a Bell truck.

Robbins says the initiative has taken on a life of its own, with staff volunteering their extra time. "This grassroots approach is just killer. So we'll absolutely be continuing it." **JP**

NISSAN GIVES BACK



Nissan is also embracing the spirit of the holidays and spreading cheer throughout the GTA, with its "Best Part of Your Day" brand platform.

The effort, developed

with TBWA\Toronto, has street teams behind the wheels of Nissan Cubes, handing out free coffee, helping to find parking spaces and providing an umbrella escort.

"Just talking to people through a passive medium isn't sufficient anymore," says Jeff Parent, VP sales and marketing at Nissan. "We want to socialize more and merchandize less."

Parent hopes people will be motivated to share their experiences on social networks like the brand's recently launched online community, Bestpartofyourday.ca, which offers a bumper sticker maker, a "road trip randomizer" that provides driving directions to a mysterious location, "tiny test drives" of Nissan brands and YouTube videos of the kind acts. **JP**

PERRIER'S SECRET SOCIETY

BY CAREY TOANE

Nestlé Waters' Perrier brand hit the bar scene with a posh plan to get 25- to 40-year-olds to break out the bubbly, ahem, water.

The buzz for the Société Perrier started with a pre-promotion across Montreal-based NewAd's ad network of restobars and nightclubs, as well as wild postings and street teams roaming Toronto's club district and inviting likely candidates to become members at Societeperrier.ca.

Those who signed up got access to branded VIP areas at five premium supper clubs and lounges in Toronto, treating members to free Perrier all night, a special cocktail menu, as well as perks like free coat check or taxi chits.

"The consumer demographic of Perrier tends to be older, and we felt there



was an opportunity to introduce the brand to the younger demographic," says Kara Parkinson, trade marketing manager for Nestlé Waters brands. "One of the best ways to...give

[consumers] a quality experience was [to go] where they're partying."

The campaign borrows artwork from a related ongoing effort in the U.S. by New York-based agency Mirrorball, but the rest of the activity

including the website – which features a calendar of events and a photo gallery – was developed by NewAd.

The two partnered on an in-bar activation last year which targeted younger clubgoers in Toronto, Montreal and Vancouver. But Parkinson said this year's Toronto-only effort is more concentrated and effective. "We had gone a bit too young last year," she says. "The 25- to 40-year-old is more likely to interact with the brand once they leave the location. They're going to go back to the grocery store or to the restaurant and spend the money to buy it."



PRAIRIE DAIRY MILKS TEEN MEDIA

BY NICK KREWEN



In order to spark milk sales to Manitoba, Saskatchewan and Alberta teens, the Prairie Milk Marketing Partnership (PMMP) has just launched a substantial multi-platform campaign championing the healthy benefits of cow juice.

The 18-month "Fact/Fiction" campaign by Cossette West includes six 30-second TV spots (featuring a

disappearing skateboarder and jogging, sneaker-wearing cows), magazine advertising, an illustration-based website and a social media aspect that extends to YouTube, Facebook and Twitter. The real nutritional value of milk versus fun fiction ("Skim milk comes from athletic cows") will also roll out on mall posters, transit shelter ads near schools and interior bus ceiling ads in Winnipeg, Calgary, Edmonton, Regina and Saskatoon.

A grassroots campaign involving locker posters in hockey rinks will be introduced in January, with another spike in activity set for March break 2010.

Previous campaigns have produced extraordinary results for the PMMP, a collaborative initiative funded solely by 1,188 prairie dairy farmers, says Jason Brandes, marketing development director for member organization Dairy Farmers of Manitoba, stating that milk sales have increased 18% between 2003 and 2009.

Earlier campaigns focused on an older demographic, specifically mothers; this time around, they hope to reach approximately 675,000 teens, or 90% of the 12- to 17-year-olds living in the Prairies, according to Cossette West VP/CD Rob Sweetman. "We wanted to reach a new segment and really measure a larger sales increase than before," he says. www.neverstopmilk.ca

KRAFT UPCYCLES SNACK TRASH

Kraft Canada now has a solution for all those Kool-Aid Jammers pouches and Mr. Christie's Snak Pak containers. The food giant has teamed up with Toronto- and New Jersey-based TerraCycle, a company that "upcycles" hard-to-recycle packages and materials into products like tote bags and pencil cases.



"They found an innovative way to prevent packaging from ending up in landfills," says Jonathan Ingram, director of procurement and sustainability at Kraft Canada. "There aren't that many workable solutions out there at the moment, so this is one that we feel is a good fit."

School or community groups can join the Drink Pouch Brigade, the Cookie and Cracker Wrapper Brigade and the Back to Nature Brigade at Terracycle.ca. Once they've filled a box with packaging, they send it to TerraCycle, and two cents per package are donated to any non-profit organization.

In 2010, Kraft will start putting the TerraCycle logo on selected products. TerraCycle products are currently sold in the U.S. at retailers like Walmart and Target, and the company hopes to start selling in Canada by Earth Day next year. **EW**

"We want to socialize more and merchandize less"

Brilliant!

BY JONATHAN PAUL



ROBIN HOOD FETES 100 WITH POP-UP BAKESHOPS

Moosejaw, Saskatchewan-born flour brand Robin Hood celebrated its centennial in November by inviting Canadian baking enthusiasts to take part in an interactive retail experience called "Bake, Batter and Roll."

The pop-up bakeshop, which was cooked up by Toronto-based Ogilvy and executed by OgilvyAction, opened Nov. 1 for a month at a location on Toronto's Eglinton Avenue. Icing-covered goodies decorated the walls, a giant pink rolling pin-shaped table served as the main baking hub, and appliances were donated by Frigidaire. Visitors could choose from six different recipes to bake and decorate on site, then take home to enjoy.

Western Canadians also had the chance to test their baking skills. Mobile "Bake, Batter and Roll" stations made appearances at shopping centres in Edmonton, Calgary and Richmond, B.C. "The benefit of an experience-based ad idea is that it provides hands-on learning and enjoyment," says Danielle Rudra, director of marketing, baking and frozen, Smucker's Foods of Canada.

Those who weren't able to make it out to any of the locations can still take part online at Robinhood.ca/bakeshop, which was created by OgilvyOne. There, they can follow along with a video of how-to recipe demonstrations, as well as visit a Bakery Boutique where they can make and decorate their own culinary creations, access an online timer to track the progress of their baked treats, download decorating tools and apply for a baker's certificate.

The "Bake, Batter and Roll" concept was developed in partnership with Mindshare and Maverick PR.

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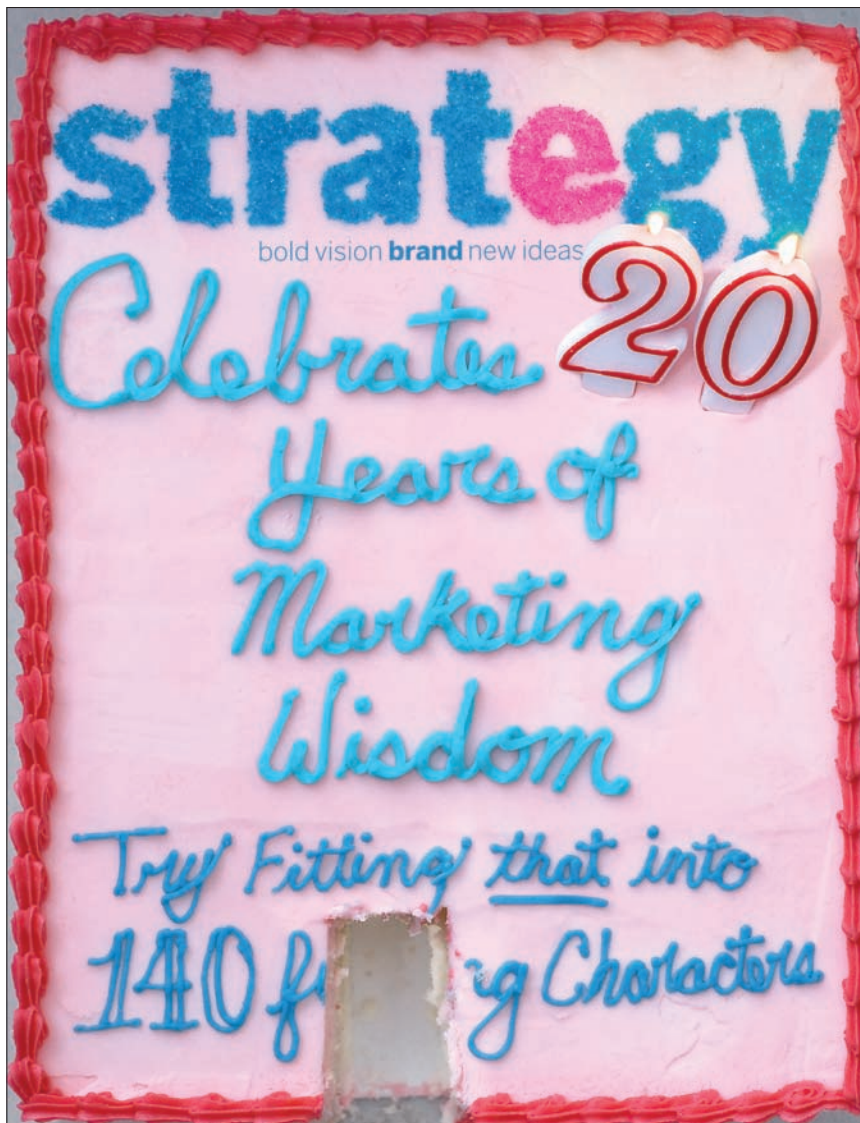
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OF BIG AD IDEAS

In 1989, Molson Dry, Pull-Ups Training Pants and Sugar-Free Dentyne were born. An upstart newsprint bi-weekly called *Playback Strategy* also hit the street, with dubious hairstyles, shoulder pads and astute coverage of the Canadian marketing industry. The newsprint is gone, '80s fashion is back and the magazine is happily celebrating its 20th birthday this year.

We thought we should mark the occasion with something a little more substantial than cake. But rather than stroll back through our archives, we asked industry leaders to curate the major marketing events of the last two decades. To supply some front-line context on where we've been and where its all heading, **Ken Wong, Nancy Vonk, Hugh Dow** and **Frank Palmer** share their top five picks on the factors and forces that had the most impact on marketing, creative, media and the agency biz, respectively.

We also sought a more graphic summary of the massive change the last 20 years have wrought. In the spirit of user-generated everything, we opened up our cover to some of Canada's top agencies for their interpretation and design thinking. Congrats to **Sid Lee** who won pride of place on the cover; now check out more POVs on what a difference two decades makes.



▲ RETHINK SENT CAKE

As they put it: "what's more old-school than a birthday cake? This allowed us to celebrate the past, acknowledge the future, play up the strengths of a magazine format and have a nice dig at King Twitter all at the same time. Plus we all got sugar high afterwards. Mmmmm...butter icing."

They also cooked up a transmedia tale that they weren't sure would bake in time (thus the back-up cake). To congratulate *strategy*, while hinting at how the pace of change may make the next 20 years totally unrecognizable, they digitally tripped through history. The cover simply read Strategycover.com. If you go there you'll find an early '90s-style banner you can follow down the rabbit hole.

20 YEAR REVIEW: THE MANAGER'S VIEW

BY KEN WONG, PROFESSOR, QUEEN'S SCHOOL OF BUSINESS, AND CONSULTANT, LEVEL5

You may wonder why a career academic is providing a manager's perspective on the last 20 years. After all, some days I have trouble managing myself! But the great thing about being an academic is that you spend your life exchanging ideas with other faculty, consulting colleagues and hundreds of students and alumni. Thusly, this crowd-sourced review represents a uniquely diverse 360 point of view.

The world for marketing

The '90s didn't start out as nifty. Technology was coming to the rescue. While internet spending was less than \$10 million, we could all see what was coming. Nortel traded for under \$100/share only after it declared stock splits. Rumours abounded about Microsoft secretaries (we had them then) that had stables of exotic race cars bought with stock options. And everyone was looking for the so-called "killer app" to base a fortune around.

Agencies got it. The cottage industry of internet designers were bought or recruited into agencies announcing their new "interactive" divisions. The combination of CRM, data-based marketing and loyalty management (Air Miles, the new Aeroplan, Club Z, even Petro-Canada was into affinity cards) signalled the "revenge of the nerds." And everyone was talking about data-inspired creative. Truly, as Nuala Beck (remember her?) reminded us, the "new economy" was here.

Of course, that new economy was vulnerable. Governments were in clawback mode after spending to stimulate the old economy (sound familiar?), and the GST was born largely out of the need to reduce deficits. Free trade would fuel an already overheated global focus. The technology sector came to experience the transition of dot-com into dot-corpse.

But as the decade came to a close, it looked like tech would again be the white knight. Everyone was gearing up for that end of world known as Y2K and internet marketing surpassed \$100 million. Cell phones moved from being a brick to being truly portable. Blend in the promise of social networking and GPS, and there is no end to the new stuff we can do with mobility commerce.

And that doesn't even cover other significant events like the emergence of cable/satellite TV and more specialty channels; ethnic marketing and fusion products like curry flavoured potato chips; Dave Nichol and President's Choice; experience-based hospitality like Second Cup; the environmental movement and Al Gore (even if he didn't invent the internet); the shift in channel power as the retail trade grew more concentrated; the dual-income family and turnkey kids contrasted with soccer moms and helicopter parents; the death of iconic brands like Eaton's and Dominion stores and the restructuring of others – Birk's, the Bay – and the emergence of new icons such as WestJet, RIM and Four Seasons; and the movement of economic activity from Central Canada to the West and the East.

Opportunities were there for those astute enough to see them. Collapse was experienced by those who could not adjust. And Canadian marketing saw the spending split between brand development and trade/consumer spending move from 80/20 (respectively) to 20/80.

It was, in short, a lot like today.



Zellers' CRM rewards program, Club Z, was amalgamated into HBC Rewards in 2001.

How did marketing respond to all of this? Clearly there was no shortage of new messiah solutions in the form of new technologies and business models. But however significant the events of the last 20 years, we muddled through. I'm more concerned about the next 20, because the last 20 have led to five fundamental shifts.

The rework of the agency model

While Hugo Powell's infamous "Fire the Handlers" speech before the Canadian Congress of Advertising in 1993 may be the signature event, agency/client relations changed: the role of creative and media grew and

account/strategy declined; global agencies went on a buying spree even as large agencies such as McKim were replaced by small edgy players like Taxi and Rethink, and specialty promotion shops like Maritz and Armstrong Partnership; and new models of client relations – think Grip, or P&G Canada president Tim Penner's talk on new agency roles – were a tangible signal that clients were not happy and new arrangements would need to be made.

Might makes right

Canada saw the consolidation of companies around two or three dominant players in key sectors like beer, telecommunications and retailing. As the drive to bulk up and grow market capitalization continued, it became harder to distinguish a drug store from a grocery store from a mass merchandiser – and harder for CPG to manage all channel partners in the same way.

Buyer and reseller power now outweighed supplier power, fueling the reallocation of many marketing budgets. Walmart-style open book pricing and the private and controlled labels of Shoppers Drug Mart and everyone else, were good business practice for sellers – for suppliers, not so good.



Devolving from brand management to marcom

Scale was the new messiah. As traditional giants such as Warner-Lambert and General Foods restructured, the drive for cost containment grew and training budgets and programs ceased to exist. Marketing departments looked more like the stereotypical marcom and control over the three "other Ps" got absorbed by other functional areas. It became harder to recruit good business minds and, when you did get them, it was harder to teach them how to translate great strategy into great execution.

Brands became campaigns instead of underlying business systems. Combined with drive for scale efficiencies, it was only a matter of time before businesses like Kraft and others experimented with a new pan-North American structure and everyone worried Canadian subsidiaries would be little more than trade desks in a world of "Think Global, Act Local."

The customer IS always right

Combining new technology from UPC-based coupons and RFID to the internet and mobility commerce with "markets of one" fragmentation and the blurring of retail – is it a Loblaw's, Walmart or Canadian Tire? – returned the buyer to the captain's chair.

The push for better segmentation, better data and the realization that true differentiation was lacking led to a greater number and variety of loyalty rebate formats. Remember the Mosaic card you could customize? Point of purchase incentives and contest frenzy abound, spurred by the need to build networks.



Loblaw's Paul Uys and Dave Nichol in the test kitchen, 1989.

The result is non-brand developing costs that eventually will clash with the increased pressure on price, the move to value not price brands, and the loss of focus on real value propositions. Watch as a new battleground forms in logistics management aimed at getting it there cheaper versus better.

It's all just marketing

The financial pressures on most firms, the focus on EBITDA in a world of income trusts, the relative marketing naïveté of most financial analysts and archaic rules for the tax treatment of marketing expenditures leads to more emphasis on MROI.

This exacerbates the spending allocation issue and accelerates the drive of marketing away from true strategic management to creative and near-term impacting tactical programs.

Look around you. At one time or another, we've all been guilty of listening to the voice of the shareholder more than the voice of the customer – a real problem in a world where many choose marketing to avoid "the numbers."

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Canadian Tire "Bike Story" (Doner Schur Peppler)
 Carling Black Label "The Legend is Black"
 (MacLaren:Lintas)
 Life Savers "Good Times Roll"
 (Carder Gray DDB Needham)

1991

Nissan "Manifesto" (Chiat\Day)
 ROM "Bug Your Parents To Come To The
 Museum" (Geoffrey B. Roche and Partners)

1992

Dove "Litmus" (Ogilvy)
 Lovecraft "Job Titles" (Two Cities Advertising)
 McDonald's "Pizza" (Cossette)

1994

Delta Faucets "Call for a Brochure"
 (MacLaren:Lintas)
 Kodak "Shoot" (Y&R)
 Molson "I Am Canadian" (MacLaren:Lintas)
 Nestlé Nescafé "Puts you in a Café State of
 Mind" (McCann Erickson)
 Red Dog "You Are Your Own Dog" (BBDO)

1995

Costa Rica Tourism "180 Degrees" (BBDO)
 Maple Leaf Foods "Big Stick Bologna"
 (Roche Macaulay & Partners Advertising)

1996

Chrysler Minivan "Snowball" (BBDO)
 Fruit of the Loom "Stuck" (Leo Burnett)

1997

Timex Indiglo "Blue Dot" (Ogilvy)
 Visa "Monkey" (Leo Burnett)

1998

7 Up "Tribe" (BBDO)
 Krinos "Foods From The Cradle of
 Civilization" (The Holmes Partnership)
 Special K "Fat," "Resolution"
 (Leo Burnett)

1999

A&P "We're Fresh Obsessed
 – 'Beef'" (Rethink)
 Lipton Chicken Noodle Soup "Never
 Bored" (Ammirati Puris Lintas)
 Weather Network "Told you so" &
 "As seen on TV" (Holmes and Lee)
 Zellers "Skirt" (Ogilvy)

2000

Eaton's "Aubergine"
 (Ammirati Puris Lintas)
 Molson Canadian "The Rant"
 (Bensimon Byrne)
 Playland "Turnstile" (Rethink)

5 CANADIAN CREATIVE GAME-CHANGERS

BY NANCY VONK, CO-CCO, OGILVY & MATHER, TORONTO

The past 20 years have gone by in a blur. When I first arrived from the U.S. I saw an industry that took a fairly myopic view; some of the best agencies didn't seem to care what was going on beyond our borders. A big idea then was a moving or funny TV spot. Today a big idea from an ad agency might not be an ad at all – it's whatever solves the problem, maybe a coat or a play. Old rules are flying out the window and creativity is booming. Recent years have seen Canada at podiums around the world.

I was pleased to be asked to identify a list of top ad moments as *strategy* marks its 20th. I will no doubt do the head slap later ("How could I forget THAT?"), so I'm sorry in advance. But what fun to look back all the way to 1989.

Made you look: Weather Network, 1999

Could the best print of the last two decades be in the outdoor space?

My favourite print breaks its physical boundaries and acknowledges its surroundings. Back in 1992 it took just one word on a billboard to tell Canada McDonald's was going beyond burgers for the first time. "Pizza" (with two golden arches flipped 90 degrees for zeds) is an all-time classic. The Weather Network's breakthrough OOH campaign made the sky the medium. Billboards pointed up, next to lines like "Told you so" and "Written, directed and produced by God." Ultimately, two boards across the street from each other formed quotation marks on the iconic Weather Network yellow, framing the sky.

Ten years later, the heavily awarded James Ready outdoor used the medium in another whiplash-inducing way, selling off the majority of the billboard to keep their beer cheap.

Integration schooling: 'Bud Light Institute,' 2001



Above, left to right: Bud Light Institute, Carling Black Label's "The Legend Is Black." Opposite: Mini's "Inkblot."

Television dominates the best-of list, and picking a single best is nearly impossible. Vim's "Prisoner," Canadian Tire's "Bike Story," Carling Black Label's "The Legend is Black," Special K's "Resolution," A&P Canada's "Fresh Obsessed," Molson Canadian's "Rant," Eaton's "Aubergine," Familiprix's "A-ha!," Viagra's "Bleep" and the Breast Cancer Society of Canada's "Cam's Breast Exam" – all world-class, as great today as the day they ran. But for sheer comedic brilliance and PR- and awards-worthy 360 executions, the "Bud Light Institute" gets top billing.

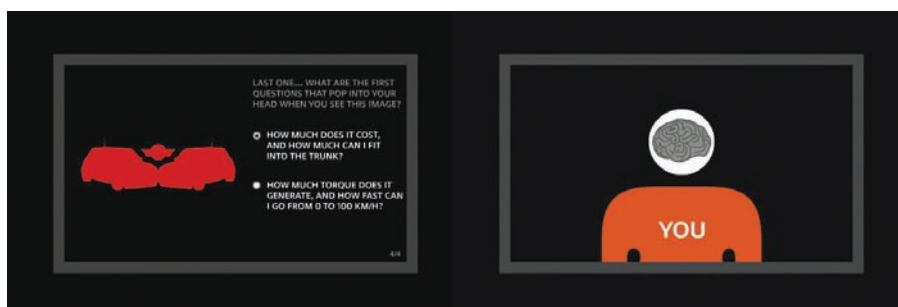
Launched with classified ads for the position of CEO and Head Ferret Trainer, the TV campaign was

always augmented with extras (day-after-Valentine's cards, CDs, etc.), and we all looked forward to seeing the next insane round. The zenith: "History" explained that the Institute invented the Tupperware party, shoe sales, feminism and 24-hour online shopping to free up time for the guys to have a cold refreshing Bud Light.

Canada's digital Rorschach test: Mini's 'Inkblot,' 2004

At a time when most online marketing was treated as direct mail, "Inkblot" was Canada's first digi-effort to engage an audience at a brand level. Normally, to get information from a prospective customer you offer an incentive or a contest; what Inkblot offered was real entertainment and interaction.

The Inkblot psych exam was a unique approach to a fairly traditional CRM brief. The piece started with relaxing music and a soothing voiceover. Viewers then saw four inkblots and were asked for a response. The first three were nonsensical and the fourth was Mini-shaped with options to select "makes me wonder about trunk space" or "makes me wonder how fast it goes from 0 to 60." The piece took almost five minutes to accomplish what could have been done in five seconds. "Inkblot" and subsequent Mini digital work ("Black Sheep," "Dominatrix," "Quartet") redefined consumer engagement, winning Gold Cyber Lions in 2005, 2006 and 2008.



Changing the face of advertising: Dove 'Evolution,' 2006

With two Cannes Grand Prix and well over half a billion views, Dove "Evolution" may stand as Canada's most famous ad. It was the right message at the right time in the right space, putting the issue of women's poor self-esteem at the hands of the media and ad industry front and centre.

The climax of Dove's "Campaign for Real Beauty," it prompted countless brands to consider cause marketing, one of today's most notable trends. Equally, it underscored the obvious benefits of taking storytelling online, without a 30-second time restriction or TV media budget. Demonstrating the true potential of YouTube, "Evolution" is as famous for its spectacular ROI as its powerful message. Every client wanted an "Evolution" with little understanding of the very different rules for online success.

The conversation it was designed to start has yet to die down, and the ad world has evolved dramatically in the three years since.

Big ideas beyond advertising: '15 Below Project,' 2008

The client was homeless people. The medium was a coat. The Salvation Army distributed thousands of these innovative coats, easily insulated with newspaper in winter months and folded into a backpack or pillow as needed. On eBay, a celebrity auction of 15 signed coats (Elton John, Robert Plant, R.E.M., Jon Stewart) raised funds to make more.

15 Below is what can happen with a media-neutral starting point and a whatever-it-takes philosophy. It's also testimony to the merits of creative collaboration beyond the agency's walls: an ad agency plus a top fashion designer delivered something exceptional.

The best people in our business – the ones who will have the most relevance to clients well into the future – are not ad-makers: they're problem-solvers.

2000 cont.

Toronto Symphony Orchestra "Afraid" (Pirate)

2001

Clorox "Dog Tired" & "Bad Aim" (DDB)

Molson "Wheelchair" (Taxi)

Sunlight "Go Ahead, Get Dirty"

(Ammirati Puris Lintas)

2002

Milestone Radio – Flow 93.5

"Silhouette" (Taxi)

2003

BC Lottery Corporation "Shopping Channel for the Super Rich" (TBWA\Vancouver)

Bud Light Institute "History"

(Downtown Partners)

Familiprix "A-ha!" (Bos)

Irving Mainway "Cruisin' to Win Contest

- 'Randall'" (Target)

2004

Ikea "Rug" (Zig)

Mini "Inkblot" (Taxi)

Science World "Boardroom" (Rethink)

2005

Leo Burnett website (Arc Worldwide, Toronto)

Pfizer Viagra "Bleep" (Taxi)

Telus "Balloons" (Taxi)

Vim "Prisoner" (Zig)

2006

Breast Cancer Society of Canada "Cam's Breast Exam" (Zig)

Knorr "F Word" (DDB)

Reversa.ca "See more side effects" (Taxi)

2007

Dove "Evolution" (Ogilvy)

Random House "The Gum Thief" (Crush)

Vancouver Sculpture Biennale "Art You Can Feel" (Rethink)

2008

"15 Below Project" (Taxi)

Dove "Body & Soul" (Ogilvy)

Holiday Inn "Long Goodnight" (John St.)

Post Cereals "Diamond Shreddies" (Ogilvy)

2009

James Ready "Share Our Billboard"

(Leo Burnett)



BEYOND TRANSFORMATION

BY HUGH DOW, CHAIRMAN, MEDIABRANDS CANADA

20 YEARS OF MEDIA

What an incredible twenty years it has been for the Canadian media business. A challenging time for many, to be sure, but certainly a time of great opportunity. So much has changed that even the word “transformation” cannot adequately describe what has really happened to our business. Long gone are the days of the low profile, back-room “media department.”

Today the media function is at the forefront of any contemporary communication process, armed with tools and research we could not have even imagined 20 years ago. Identifying the key drivers that have collectively contributed to such a dramatic change is no easy task. But here is my pick for the top five:

From department to business

Twenty years ago all major agencies contained a “media department.” All of that changed in 1990 with MacLaren McCann’s launch of Canada’s very first stand-alone media management company.

I well remember those early days and the scathing criticism from competitors. Then, one by one, they saw the light, and today the term “department” has faded into oblivion.

The change brought business focus and a whole new perspective to what was previously a service function.

Mass to superniche

In 1989, mass media still ruled the roost. Specialty television channels were in their infancy, with MuchMusic and TSN launching in the fall of 1984. Specialty was generally regarded as the poor cousin of the television business. Any magazine with a circulation of less than 100,000 was regarded with great suspicion by media buyers.

How the tables have turned. Mass media today are on the financial brink. The targeting ability and the connectivity of special-interest media forms are the crown jewels in any media owner’s portfolio. The ever-increasing spectrum of niche communication channels opened the door for new levels of media innovation and creativity.

The digital dimension

Twenty years ago, little did we know how digital communications would transform the media business. We had started to think about interactivity and the impact of “the Information Highway.” In fact, it was not until 1996 that M2U launched one of Canada’s first agency digital media operations – still headed up today by Peter Vaz. Without question, digital has impacted every aspect of our business and is now an integral part of any communication process or plan.

The transfer of power to the consumer, the ability to share experiences and to talk back to marketers has changed the communication process forever. And as we move into the mobile era, a whole new dimension will be added to the mix.

Global media networks

Domestic or local media agencies are a rare breed today. The acquisition spree of the 1990s resulted in a handful of global companies dominating the media scene in almost every country. And so the Universal McCanns, the Initiatives, the Starcoms, the ZenithOptim medias and the OMDs became part of the worldwide media vernacular. This paved the way for global account assignments requiring global coordination and operating consistency.

It also led to significant advancements in research tools and other resources. Many were mandatory for servicing global accounts. The critical mass and centralized funding led to increasingly sophisticated channel planning and optimization models.

Audience measurement

Remember the sweeps? These were audience measurement windows for radio and television stations. It was just coincidence, of course, that stations ran their blockbuster programs and their very best promotions during these measurement periods. It seems incredible now that we relied on consumers completing paper diaries to make media decisions worth billions of dollars.

Fast forward to 2010, when Canada will have one of the most advanced PPM-based radio and television measurement systems anywhere in the world – 52 weeks of audience information with some data available within 24 hours. A dramatic advancement in our ability to provide timely and accurate accountability metrics.

api Adpeople: Working For You

The proof is in the pudding at api Adpeople, a Toronto-based placement agency for the marketing and advertising community. “We are not ‘headhunters.’ Our focus is on quality, not volume,” says founder and president, Fran Breithaupt.

“Much of my work is with call-backs to regular clients. When I go into a new agency, the trust they have in me is instantaneous because of their reputation.”

Joseph Direito, a freelance production artist with Adpeople since 1988

Unlike the hundreds of other placement agencies operating in Canada, Adpeople’s process is more emotional. “The motivation is a happy match,” Breithaupt says. “Matching the talent to the task, to see a result from the effort.” Adpeople handpicks candidates for every facet of the marketing communications industry, from creatives to account services and production experts.

“Although I do a lot of my own marketing and self-promotion, I find that Adpeople opens a lot of doors for me in areas I might otherwise find difficult.”

Wayne Nakamura, a freelance designer in print and web.

The company was founded in 1987 to provide freelance creative services to agencies. The matches proved so successful that demand grew for contract and full time assignments.

“They respect us for who we are. It’s like family – they would never jeopardize our mutual integrity.”

Soren Madsen, a senior project manager, has worked with Adpeople as both a client and a contractor for more than 16 years.

Today Adpeople acts as a “clearing house” for talent by conducting all screening and interviewing for a project, or by-the-hour work.

Breithaupt and her team have worked in all areas of the marketing industry and only select candidates who they themselves would want to hire. Only 3 per cent of those who submit résumés make the cut at Adpeople.

Whether you need someone to simply fill in for vacationing staff, or to fly a

marketing specialist into a remote office to fine-tune a new business proposal, Adpeople finds the perfect applicant. After receiving a client briefing the company selects the three most ideal candidates for the job. The client approves a candidate from the top three. Adpeople then manages all invoicing, collection and CPP/EI remissions for clients.

“Why wouldn’t you work with the best people in the business. They know what they’re doing and they’ve never disappointed me. Simple.”

Michelle Garrett, a marketing consultant to business and government

“They pick people specifically suited for each particular project, in terms of background, skills, personality and price point. It really cuts down on my frustration and gives me excellent support for the work I do as a communications consultant.”

Barbara Smyth, president of Smyth Communications has turned to Adpeople regularly since 1996.

So what’s the benefit for candidates? “We’ve done their jobs,” explains Breithaupt. “We know their business, value their skill-level and we only work with clients who provide respectful working environments.”

With Adpeople, the proof is in the people, the placements and their professionalism. To enlist their unique services, call 416.486.1220 or visit www.api-adpeople.com.



FRANK'S BIG 5 THE AD BIZ REVOLUTION

BY FRANK PALMER, CHAIR/CEO, DDB CANADA

In the many years that I've worked in advertising, I've witnessed major changes that have affected the business of running an agency. Most don't have one specific tipping point, but are ongoing trends that have helped shaped Canadian agencies and how they operate. Here are the big ones.

The procurement squeeze

New business is more procurement-driven. While this isn't a Canada-only issue, it has become a major factor in awarding contracts here in the past two to three years. Procurement isn't all bad, but some procurement processes within pharmaceutical and other multinational industries fail to recognize that agencies are also in the business of making profit. Desperate agencies undervalue their services, and position themselves as suppliers rather than marketing partners. Agencies are then driven to streamline their businesses and search out the lowest cost supplier. This is not a sustainable model.

Procurement's increasing role in the selection of agencies, as well as influencing media planning and buying, has led some clients' to partner with the lowest bidder, not necessarily with the agency who proposed the best solution to their problem.

The talent crunch

Challenged by the bottom line, Canadian agencies fail to offer rewarding careers and salaries, so the talent leaves Canada, or our industry, in pursuit of a bigger paycheck and better opportunities. Finding, compensating, growing and keeping talent is one of the biggest challenges. Twenty years ago if you were smart and creative you wanted to work at an agency, but now there are so many other opportunities, like Google. Today's talent is more sophisticated and possess a broader skill set.

Some Canadian agencies are making efforts to develop recruitment programs by partnering with schools and industry organizations, sponsoring competitions such as Canada's Top Ad Executive or using in-house talent officers. DDB Canada has a national director of talent management. However, the majority of Canadian agencies aren't very inventive or aggressive; they lazily recruit from within our industry's existing talent pool and fail to look elsewhere.

The awards addiction

While award shows do celebrate creativity, there are too many and they've lost credibility. They've become a drug for creatives focused on building their books. Certain agencies are more concerned with selling their clients the most creative ad, versus an ad that will generate the most results. Besides the CASSIES, CMAs, and *strategy's* AOY competition, there aren't many Canadian shows that celebrate effectiveness. Award shows have become a business unto themselves, which has led to the business of agencies developing phony ads. Like the One Club, more organizations need to make it tougher to get fake ads into competitions and punish and publicize those who try.

The global lottery

Some may argue global brand alignment better leverages product positioning and global brand strength, but it hurts Canadian agencies. Each time a recession strikes, centralization ensues. The resulting market shrinkage and



Frank Palmer (centre) with Palmer Jarvis staff, circa 1991, in the happy, pre-procurement days of mass media.

the client shift to major markets has changed the way agencies operate, with less big brands for Canadian agencies to work on. Recent centralization casualties in Canada include Quaker, Pepsi, Knorr, BMW and Dell.

Global brand alignment can also be a two-edged sword in Canada. An agency can have an account realigned and shifted to a competitor through no fault of its own. Other agencies inevitably benefit from the shift in business. DDB, as an example, has picked up and lost business this way, as have all the other multinational agencies in Canada.

The agency identity crisis

Today's markets are now conversations. Jeff Jarvis, author of *What Would Google Do?* says, "customers are now in charge, the mass market is dead, and being replaced by the mass of niches." The Google age in which we live has changed everything, including the way Canadian agencies operate and the services and solutions we provide. Nowadays an entire idea can live and evolve online, and instead of hiring talent from post-secondary ad programs, there is no limitation to our recruitment programs.

To move forward, today's agencies need to rebuild their reputations and establish a point of difference for their brand. Over the next 20 years, our industry will experience even more change, and the rate at which these changes occur will continue to increase as well.

The operating model for the majority of today's advertising agencies is the Model T. It works and it gets you there, but it's not fast enough for today's world. For Canadian advertising agencies to survive they must be resilient to change and evolve.



Number One for news and business

The Globe and Mail has the largest online traffic of any single newspaper in Canada: comScore

The latest comScore numbers are out and we're pleased to share with you the news that The Globe and Mail website traffic is up considerably. In addition to TheGlobeandMail.com ranking first among newspaper sites* in Canada, Report on Business is also the number one Canadian owned and operated site for business and financial news and research.

The numbers show 2.9 million unique visitors and 83 million page views to The Globe and Mail's family of web offerings, including over 1 million uniques to business and finance content alone.

For more information, visit www.globelink.ca/comscore

*comScore: October 2009 compared to sites such as Toronto Star, National Post, Financial Post etc.

Globe and Mail.com 



THE FUTURE IS...STEALTHY

(Left) This covert concept from **BBDO** springs from the insight that “in terms of celebrating ideas, *strategy* has always been at the forefront.” The cover would be printed with metallic platinum ink and feature only an RFID chip. An electronic version of the magazine’s logo would be encoded on the chip, with the line: “Celebrating ideas for 20 years.” The cool bit would be tracking each copy of the issue – did it wend its way to the CEO’s desk or land in the clutches of the intern? Did it go home with its reader, or hang at the office? Or did it suffer a greener fate?

(Right) **TBWA\Toronto** took a cryptic approach to the cover challenge, boiling it all down into a QR code. For those too lazy (or Luddite) to download the app, it leads to the digi-future-defiant sentiment “Hopefully 20 years from now we’ll still be in print.”

The folks at **Ogilvy** gave the gift that keeps on giving. Their concept is a series of custom covers generated through processing via Complexification.net/gallery, producing a unique cover for every reader. The cover line? “Celebrating 20 years of the next new thing.”

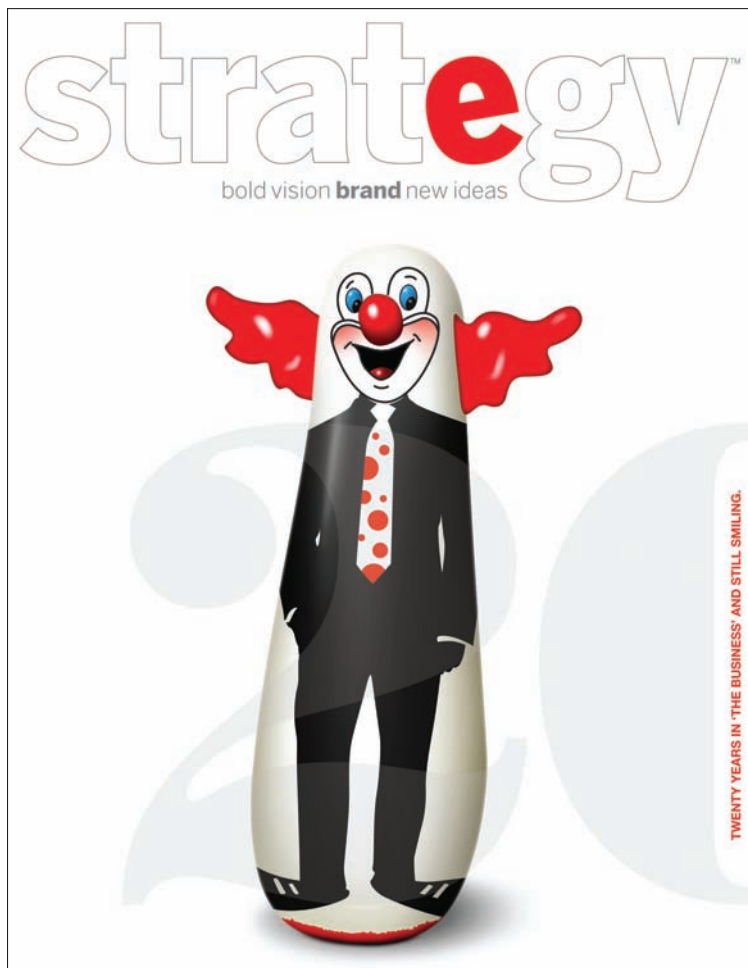


Taxi sent in the clown. We love a statement cover – “20 years in ‘the business’ and still smiling” – and this was the subject of intense debate in the final round. The prospect of ad-exec punching-bag consumer products also appealed.

If you turn the page, you’ll see that **Leo Burnett** gave us cake charts. Who can resist a fold-out cover, à la *Vanity Fair*, with delectable yet salient advertising/pop culture factoids, forming a “strategic yet delicious stumble down memory* lane”? We can’t, so it’s living large.

And **Cundari** collected our 2009 Marketers of the Year for a retro photoshoot that we loved so much, we made it the opening image of the special report (see p. 25).

*The footnote reads: “May not be based on fact.”



strategy™

bold vision **brand** new ideas

Strategy turns 20. To celebrate we're taking a strategic yet delicious stumble down memory* lane.

Where industry people from '89 are today:

- 15% still working in industry
- 15% working at a bagel shop
- 15% rehab
- 65% all three

'09

Twitter launches. Most popular tweets:

- 10% 'I'm tweeting right now.'
- 10% 'Putting on Snuggie, OMG still able to tweet!'
- 80% 'This is what twitter is? This is dumb.'

'08

'Mad Men' debuts. Effects on industry include:

- 10% rise in female complaints to HR
- 30% rise in sale of ice cube trays
- 10% rise in headline puns
- 50% rise in wishing it was the 60's

'07

92 million websites exist. Most accidentally visited sites:

- 50% goggles.com
- 25% youtube.com
- 15% gregslis.com
- 10% yeahwho.com

'06

YouTube launched. Most popular videos:

- 30% involve cats
- 20% involve people getting hurt
- 49% involve people getting hurt and cats
- 1% expensive and researched brand videos

'05

Facebook launched. Time spent by people:

- 40% at work on facebook
- 1% at home on facebook
- 20% denying they'll join facebook, then joining facebook
- 39% figuring polite ways to avoid annoying people on facebook

'04

Clients who:

- 99% requested consumer generated campaigns
- 1% approved consumer generated campaigns

'03

Advertising fashion:

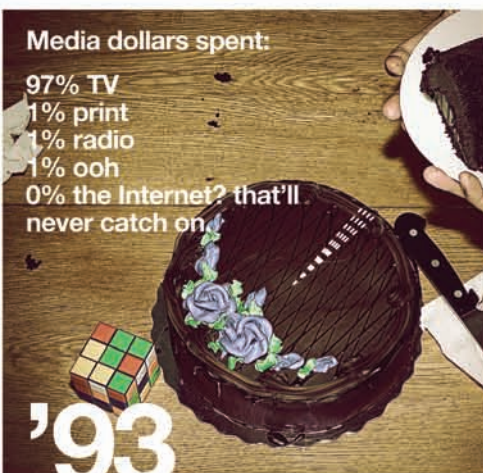
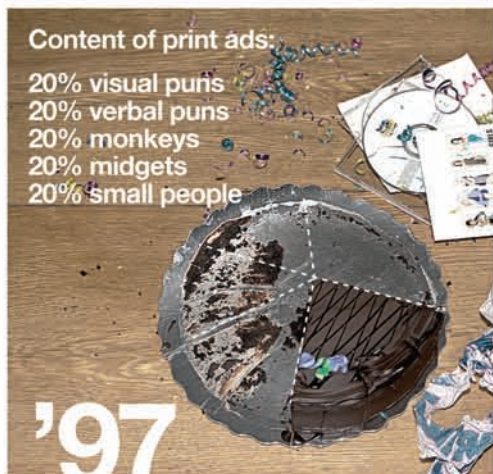
- 20% black frame glasses
- 20% jeans, black t-shirt, Converse
- 20% sushi
- 20% Starbucks
- 20% goatees

'02

Stupid bar code ruined our layout. Now no one will know what happened in 2001.

'01





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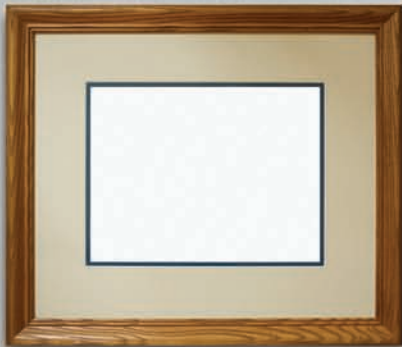
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MARKETERS OF THE YEAR

BY EMILY WEXLER

We have a winner! Well, two actually. This year the competition was won by Loblaw's rockstar **Craig Hutchison** and the Don Johnson of Frito Lay Canada, **Tony Matta**. They tied for the top spot after *strategy* invited nominations and over 200 marketers voted to determine the winners. Not only are they great at their jobs, they're good sports too.

They were joined by two of our finalists – a power-suited **Muriel Solomon** of Canwest and Nissan's Run-DMC-inspired **Jeff Parent** – in a retro photo shoot by Cundari for our cover competition.

Finalist Canadian Tourism Commission's **Greg Klassen**, is based in B.C. and wasn't able to participate. We're sure he's very upset about that.

Read on to find out what makes these marketers so radical, and **check out our annual survey on p. 42** to see how the industry fared in this often-bogus year.



▲ The Marketer of the Year image is the handiwork of Cundari and the runner-up in *strategy*'s 20th anniversary cover challenge. Credit for this homage to the '80s goes to CCO Brent Choi, art director Andy McKay, photographer/digital artist George Kanellakis, project managers Tricia Lapidario and Cherie O'Connor, stylist Dwayne Kennedy for Plutino Group, with hair and makeup by Robert Weir.

Innovation

Dedication

Congratulations to all the nominees for Marketer of the Year

From your friend and partner, the Toronto Star:
Canada's most-read newspaper and most-visited newspaper website.*

» TORONTO STAR «
thestar.com

BACK TO THE FUTURE

BY CAREY TOANE

From a new events program that has the attention of international retailers to the unapologetic kitsch of the *Insider's Report*, Loblaw's **Craig Hutchison** is ushering in a new golden age of grocery

To say Craig Hutchison has his hands full would be an understatement. The soft-spoken, easygoing SVP marketing for Brampton, ON.-based Loblaw Companies finds it easier to list the things he's not responsible for: product development, package design, PR and investor relations.

Hutchison is the go-to guy for all things marketing-related at Canada's largest grocery retailer. His team of 80 – five in Quebec, three in Atlantic Canada and the rest at the Brampton HQ – handles the President's Choice, No Name, Joe Fresh and PC Home brands, and 17 retail banners from Real Canadian Superstores to deep discounters like No Frills and "Great Food" banners like Loblaws, Zehrs and Fortinos. All advertising, flyers, online activity, in-store signage and events pass across his desk.

"The creative challenges that go through a day are what really get me excited," he says. "Every day is different. I probably have, right now, nine different TV commercials – six PC, three Joe Fresh. I've probably got eight different radio scripts on the go, six or seven different major [in-store]



The 2009 holiday campaign from Joe Fresh Style.

events, [and] we're working on healthy and lawn and garden *Insider's Reports*."

Back in January 2007, facing increased competition and infrastructure challenges, Loblaw Companies reported its first annual loss in more than 20 years. Coupled with management shake-ups – president and chief merchandising officer Mark Foote resigned in April 2008 and current president Allan Leighton stepped in – the company has suffered in the media and the eyes of shareholders of late.

Hutchison, who shares this year's Overall Marketer of the Year honour with Frito Lay

Canada's Tony Matta (see p. 30), joined the company in March '08 in the midst of this transition and hasn't looked back. He has helped turn the recession into a singular opportunity for Loblaw, which is shifting back towards a more marketing-driven organization. Since Q1 of this year, the same store sales have been up or remained flat, and the company reported a 20% earnings hike for Q3 in November.

As the PC brand celebrated its 25th anniversary and the PC GREEN line marked its 20th in 2009, Hutchison is executing a "back to the future" strategy across the board in Loblaw marketing to recapture the authenticity and relevance of the glory days of Dave Nichol and [store designer] Don Watt – and help turn the struggling Loblaw brand around.

As part of the retailer's response to value-hungry consumers, he has overseen the reintroduction of the No Name brand to consumers, and an 18-week communications overhaul of five major banners.

"We had so many tremendous programs that we ran back in the late '80s, early '90s," he says. "We're spending a lot of time evaluating those programs and bringing them back today. Because whether it's a Club Pack program, a GREEN program, [or] the *Insider's Report* – the initiatives we had at that time are still very relevant. So a lot of the things that we're doing – whether it's in-store signage or having a spokesperson like [company executive chair] Galen [Weston, Jr.] – are really to bring us back to the way that we were."

Adding to the focus on old favourites are new programs, including the aggressive expansion of apparel brand Joe Fresh Style into over 200 Loblaws stores – as well as a stand-alone boutique in Toronto and expansions into cosmetics and bath. On the CSR front, industry leadership initiatives to eliminate plastic bags and bottles, support sustainable fishing and locally grown

Marketing team size: 80

Time at Loblaw: 21 months

First job in marketing: sales and marketing on Fleecy for Bristol Myers Products Canada

Professional highlight of the past year: building a stronger, better, more integrated, more creative team

Local grocery store: Bayview and Moore Loblaws in Toronto, "which just had a major renovation, and it's really terrific"

Favourite PC product: Decadent cookies. "It is absolutely the best. I could eat a whole bag in one sitting"

VITAL STATS



MARKETERS OF THE YEAR • WINNER (TIE)

food are gaining momentum. And Hutchison also recently completed the redesign of the company's online properties, including PC.ca, to feature highly customizable e-flyers that cater to consumers' location and lifestyle.

His ability to successfully juggle so many knives can in part be attributed to Hutchison's 20-plus years' experience mostly in food marketing and sales, including 10 years at Nabisco on Mr. Christie, battling PC's Decadent cookie brand. Before joining Loblaw in March 2008, he ran marketing and sales for Weston Bakeries for six-and-a-half years, encompassing brands Wonderbread, Country Harvest and Italiano. "That's how I got to know the Weston family well, and they asked me to come over and help out on the Loblaw side," he says.

Hutchison stepped in to provide a much-needed central voice for marketing, restructuring the group into five teams: brands, led by Hutchison's former Nabisco colleague Allan Lindsay; events, headed by Sainsbury's import Chris Kew; the Joe Fresh and PC

THEN AND NOW

The GREEN flagship line turns 20 this year.

Yeah, and PC turns 25, so that's really exciting for us. It's been a full celebration from last year when we celebrated the 25th anniversary of the PC *Insider's Report*. We just had a fabulous event, where we brought in 500 of our private-label vendor partners, and celebrated 25 years of PC. Dave Nichols was there too. It was great.



Did you have any idea then of the importance of the environmental movement and what it would be today?

I worked on ABC and Arctic Power detergent, and we lived through the first real environmental movement. It was probably 1990; everybody was moving towards super-concentrated detergents. That's when GREEN launched and a lot of [other] initiatives. It rode a wave and then it got quiet. But Loblaw has remained committed to launching new products, and over the last two years we've really ramped it up again.

no capital letters.

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(they cost more.)

Above: No-frills TV spots for No Name.

Below right: Galen takes the cake for PC.

Home team led by former Loblaw communications director Elizabeth Margles; the retail team headed by another internal promotion, Vanessa Norris; and a separate, dedicated flyer team.

The re-org is what Hutchison considers his greatest accomplishment of the past year. "During the 18 months I was trying to get these people in place I probably had 50 of the 80 people reporting directly to me at one point or another," he says. "So it gave me an opportunity to get to know the team intimately, to know what their strengths were, where they want to grow. A little challenging having 21 direct reports, but it was really a great experience."

Part of Loblaw's restructuring efforts is a de-layering of the organization, and Hutchison's management style remains very hands-on. "[From] the first person in marketing up to me there are only three layers, so it's a very flat organization, and one where ideas are shared very seamlessly."

To ensure that seamlessness, Hutchison travels to stores every Wednesday, talking to consumers

and employees and tackling issues on the ground. On the executive level, on Mondays he goes through weekly sales numbers with senior management to ensure timely responses to fluctuations in consumer behavior. "I've always been a very quick marketer, but to be able to see that attention to detail, especially during this economic situation, allowed us to develop much faster insights and put our Spidey radar up early."

This radar has come in handy more than once. When the global economy ground to a halt last fall, Hutchison's team was already hard at work supporting a major effort to revitalize the "value powerhouse" No Name – which included a return to the original black and yellow packaging for over

2,500 SKUs. The four-week "basket comparison" campaign launched in January '09 with integrated in-store communications and a TV execution by AOR Bensimon Byrne.

"The Galen commercial was almost identical to the commercial that Dave Nichol shot in the '80s," Hutchison explains, adding that he relies on a long "organizational memory" to make up for his relatively short tenure and ensure the "back to the future" strategy rings true. "It was such an effective ad, so we almost shot it word for word."

No Name was just the first step. As of January 2010, over 4,000 PC and No Name SKUs will have "new" packaging – the classic yellow and black for No Name, and white with dominant food photography for PC – "except for probably 25 iconic packages like Decadent that we will never change," adds Hutchison.

Next, starting in August 2009, Hutchison's team embarked on what they called the "18 and a half week plan" to makeover the identities of five banners: Atlantic Superstores, Ontario

Superstores, Fortinos, Zehrs and Maxi. "We've reinvented...the way that we describe value," explains Hutchison. "It was like giving birth one banner a week for six weeks: every single value communication, signage element, colleague communication – everything."

At the Ontario Superstores for instance, under the new "Over 2,000 prices rounded down" positioning that saw product mix adjustments such as greater emphasis on Club Packs, the team delivered over 280 signage elements, a weekly TV campaign, flyer and PR integration, and an in-store demo program. "It was stem to stern," says Hutchison.

Bensimon Byrne SVP/CD David Rosenberg, who has worked with Loblaw since 2002, says Hutchison has brought a sharper focus to the brand. "Loblaw is a complex, multifaceted organization that often has to turn on a dime," he says. "To get the whole organization aligned behind a direction is a pretty gargantuan task, and he seems to be able to manage that very difficult task unbelievably well."

So well, that his programs are starting to capture attention elsewhere. "We will look worldwide and shamelessly steal and copy other great inspirations, lots of them from the U.K. But we're now starting to see some of the U.K. retailers following what we're doing. Some of the words like



'Big Brands' and some of the other phrases that we've put into our events [are] starting to show up in some of Tesco's or Sainsbury's programs."

What's that adage about imitation and flattery?

TONY MATTA
FOR MARKETER OF
THE YEAR?
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RAISING THE STAKES

BY EMILY WEXLER

Tony Matta takes Frito Lay into new chip territory

Every Tuesday at Frito Lay Canada is agency day. Everyone blocks off their calendars in the afternoon for the agencies to come in to present ideas and meet with the brand teams. Overseeing all 14 brands is Tony Matta, VP marketing, whose remit includes Lay's, Ruffles, Miss Vickie's and SunChips, to name a few. He boils down his role to one of barrier removal – developing relationships with agencies and weeding out anything in the process that may get in the way of creating the best possible marketing campaigns.

This year's efforts include a highly successful user-generated campaign and several brand re-stages, all resulting in 12% growth for the company, so it seems he has fulfilled his role of instigating and abetting groundbreaking work.

Matta says that when the year began, there were two main goals for the marketing department. The first was to respond to trends in the marketplace. This meant just-in-time marketing – using social media and creating a dialogue with consumers. The second was to focus on big ideas. "Forget about technology for a second; the world of big ideas is the same world it's always been," Matta explains. "If you can create something that's a big enough story, people are going to want to have a conversation about it regardless of how you put it into market." These two goals were ultimately achieved in one big campaign: Doritos "Guru."

"It was an iterative campaign," Matta says of "Guru." "It wasn't something that we developed in February and set it off to sail. We developed it over a number of months and put it into market, and it had several phases where consumers were actually impacting what was going to happen next... So instead of putting the ship off to sail, they're on the ship."

By now, most people in the industry know the "Guru" story: with the goal of reaching millennials, Canadians were invited to enter the "Become the



Doritos Guru" contest by naming a new flavour and creating a 30-second spot to promote it. To widen the reach beyond TV and social media efforts to promote the contest, the chips were sold in plain white bags, effectively capturing Doritos fans' attention everywhere. After over 2,000 submissions, 8.5 million page views and 589,000 votes, the winner was announced on MuchMusic's *MuchOnDemand* on May 1. The winning group, whose flavour was called Scream Cheese, received \$25,000 and an unprecedented 1% of the product's net sales. With 22% brand growth, you might say the campaign was a screaming success.

Matta likens the "Guru" campaign process to a Japanese keiretsu – a powerful alliance of organizations that included Microsoft and Xbox, MuchMusic and MusiquePlus, and online partners like YouTube, Facebook and *Têtes à claques*.

"It wasn't just writing cheques to execute media, it was truly [about allowing] everyone to play in the sandbox," says Matta, "and the

interesting thing was, if you look at the creative work that came out of 'Guru,' some of it we didn't develop. Some of it was developed by what would traditionally be called media partners – channels of communication [that] loved the idea. They saw a benefit of being associated with the idea and they wanted to contribute to the creative."

A slew of agency partners were also involved, including Frito Lay Canada AOR BBDO, Proximity, Capital C, OMD and Fleishman-Hillard.

"Tony is clear in what he's looking for and gives us good direction," says Tim Welsh, VP group account director, BBDO, "but he's also trying to engender collaboration amongst all the agency partners."

For Matta, this meant having the agencies be accountable to each other: "you could turn to the PR person and say 'are you happy with that media plan?' If you were a media person, is that something you would hold up and say, 'I'm proud of this?' If no, then why are we talking about it?" Having all the agency partners stepping into each other's shoes was crucial to the success of "Guru."

"We all end up working smarter because we all know what our task is," says Jon Webber, ACD at Proximity Canada. "The goal is to make everybody's work look better and not just be a bunch of separate elements from a bunch of separate agencies."



Aside from social media and consumer dialogue, another trend Frito Lay has responded to this year is consumers' health and wellness concerns, with two brand re-stages: Lay's and Tostitos.

On the Lay's side, the insight was that consumers want to know where their food comes from. "It originated from consumers saying, 'don't confuse me with all the functional benefits of your products. I want to go back to a simpler definition of health and wellness,'" explains Matta.

The idea was simplicity. Enter the tagline "Simply made. Simply good" and creative that included radio and TV spots with fictional spokesfarmer Joe Oulton. "We wanted to talk about the potato with the voice of a farmer but we didn't want to take ourselves too seriously, and we didn't want to make it too complex," says Matta. "Hence Joe – simple guy, obsessed with potatoes...and it's not meant to be knee-slapping funny, it's just meant to put a smile on your face."

Sodium levels have also been a hot topic this year, much like trans fats were a few years ago, and Matta says it was important for Frito Lay to lead the way in sodium reduction: "Our approach with trans fats was, we're not going to wait for government to set the standards, we're going to be first. Sodium was the same approach."

"He has the right blend of tactical skills, what is required from a leader in our business to build



Above: this image was used in a print execution to convey Lay's sodium reduction. Opposite page, top: Lay's makes lunch fun with a street game in Calgary.

plans that will help us deliver the next quarter," says Marc Guay, president of PepsiCo Foods Canada, which includes the Frito Lay Canada and Quaker Foods and Snacks businesses. "But at the same time he's very focused on building a long-term

Marketing team size: 30

Years at Frito Lay: eight in February

First job in marketing: assistant brand manager on laundry and cleaning for P&G

Prior posting: in 2006 went to the U.K. for a year and a half to run Frito Lay's Walkers business before returning to Canada to assume his current role

Professional highlights of the past year:

"Bringing marketing to life with other functions internally – working with all functions of the business to realize what the power of marketing and focus on the consumer can mean to their particular discipline. Also, bringing marketing to life for our retail customers – leveraging our brands and big ideas that consumers care about to help retailers achieve their objectives"

Marketing style: Passion, leadership and always looking for that "wow" factor

sustainable business, building brand equity and thinking about demographic trends to stay relevant with an evolving population over the long term."

So Frito Lay offered low-sodium Lay's (with 50% less than the original), as well as low-sodium

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The screenshot shows the PopCater website interface. At the top, there's a banner for "listen to the 25 most exquisitely sad songs in the whole world." Below that is the PopCater logo and a search bar. The main content area features several articles: "Mysteries of 'Jimmy Clausen Punched,' 'Jon and Kate Series Finale,' and 'Erin Ravenstahl' Solved", "Lambert's 'GMA' Gig Nixed After Racy AMA Performance", and "cd listening parties. new releases every week. listen now." The sidebar on the left includes "HOT TOPICS" with links to Home, Fashion Police, Quips and Quotes, Pop, Etc., Northern Lights, Geek Chic, Hollywood South, Movie News, Music News, TV News, Celebrity Baby, Celebrity Deaths, Celebrity Fights, Celebrity Photos, Celebrity Scandal, Celebrity Style, Celebrity Twitter, Celebrity Weight, Famous Couples, Girls Video Podcast, Good News, Health Issues, Hilarious Celebrities, Play 10 List, and Spinville. The "HOT PHOTOS" section shows images of celebrities like Britney Spears, Angelina Jolie, and Jennifer Aniston. The bottom of the page features a "Read More" button and a "Paula Deen Takes a Ham to the Face" article.

MARKETERS OF THE YEAR • WINNER (TIE)

Tostitos and unsalted Miss Vickie's, and eventually the program was extended to all Lay's flavours, reducing sodium by a minimum of 25%. To communicate the reduction, Matta and his team focused on moms – the gatekeepers of the family diet. Moms were targeted through print and online as well as PR. Overall, this year's Lay's efforts resulted in 19% growth compared to a year ago.

The Tostitos re-staging centered around the fact that it's now made with 100% whole grains, complete with an endorsement from the American non-profit consumer advocacy group the Whole Grains Council. Matta describes the communications as a traditional campaign centered around TV with print, in-store and online activity. "Traditional is not a bad word," he says, explaining that a "Guru"-style program isn't

THEN AND NOW

Where were you in 1989?

Third-year undergrad at McMaster University.

What made you get into marketing?

Change. Marketing is about reinvention. You have to have that foundation and consistency, but at some point, at some level, you have to be reinventing.



What's the biggest difference between marketing then and now?

Consumer expectations are much higher that they used to be. Why? Because we live in an on-demand world. Consumers today have been trained to expect instant gratification. If I want a book, I can, in 20 seconds, get on my Blackberry and buy a book and I can get reminded every time that author releases a new book. Then you add how many more brands and messaging and media there are out there, and it's a much more complicated landscape to work in. You've got to meet extremely high expectations, and you've got to do it in a way that you get noticed.



always the best way to get the word out. "It's a traditional campaign about taking something relevant to the consumers in an efficient and engaging way." And sales are up 8% over last year.

Of course, these are only a few of the activities that Matta oversaw this year. And he promises big things for 2010 that will go beyond "Guru" and raise the stakes, taking Frito Lay into uncharted territory yet again.

"Tony never wants to stand still," says Proximity's Webber. "We know he wants new, bigger and better things and it's inspiring because we know

he's going to trust us when we bring it to him, that it's not going to fall by the wayside, that he genuinely wants to do engaging, creative new work that nobody's ever seen before."

Matta says that now that the doors of dialogue have been opened with consumers, there's no going back. "I think the conversation was always there to be had, technology has simply enabled it," he says. "And great marketing is about reflecting society, so you can't ignore that. You either decide you're going to be part of that world and help shape it or you're going to be left in the dust."

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NO GUTS, NO GLORY

BY JONATHAN PAUL

After a year that's left the North American auto industry befuddled and distraught, Jeff Parent has good reason to smile. Nissan Canada's VP sales and marketing saw his company increase its market share to 5.6% in 2009 – a record high. It's an accomplishment that rides on the coattails of a successful 2008, during which the automaker experienced its highest Canadian sales ever.

Parent has made an immediate impact since joining Nissan in August 2007 after 16 years at Volkswagen in the U.S. Nissan's achievements, especially significant given the tumultuous times in which they occurred, can be attributed to two practices he instilled upon his arrival.

"I ask the people that work with me to ask a lot of questions," says Parent. That's what led his team to identify a problem in the Quebec market, where brand resonance was low and Nissan vehicles were being outsold by Toyota and Honda.

"We started looking at why [the problem existed], and we realized we were going to market wrong," he says. "We needed our own brand in Quebec, our own message. We needed to do something different."

That's how "*Gros Bon Sens*" – "Big Common Sense" in English – came to be, a creative platform unique to the market, exploiting the insight that small vehicles reflect the majority in Quebec. The concept also strove to eliminate the perception in that province that Nissan vehicles were expensive

without degrading the brand, and was applied to all campaign components.

To say that it worked would be an understatement. Nissan registered 23.4% sales growth in Quebec for 2008 – the largest



At the Nissan plant in a "*Gros Bon Sens*" TV spot.

percentage sales growth ever for Nissan in the province – and grew its market share by 19%, exceeding monthly sales targets six months out of the first eight in 2009.

"I've never been involved in anything where we saw this immediate love for something that we did," says Parent. "It gave us the opportunity to really create an identity with French-speaking Canada that wasn't there before."

"Don't be afraid, be bold," is the second of Parent's prescribed practices. It led to Nissan's 2009 "Hypercube" campaign, a daring, innovative program and Canada's first social-media-only car launch. It targeted artsy Gen-Yers, who auditioned

for the chance to win one of 50 Cubes by exploiting their online social networks. For Parent, it provided a way to experiment with connecting Nissan customers with the company in the online world.

"When you've got an opportunity to learn something about yourself, or the market, take it," says Parent. "We can't always be the leading brand in everything, but we can be the leading brand in trying new approaches to marketing."

"Hypercube" was also a rousing success. Awareness grew 264% among the urban group targeted in the campaign; there were 7,000 entrants and a total of 50,215 total campaign registrants. Tony Chapman, CEO of Toronto-based Capital C, Nissan's digital AOR and developer of the initiative, attributes its success to Parent's "no guts, no glory" approach to marketing.

"Calm, courageous and with incredible conviction, he loved the idea of what we were

VITAL STATS **Size of marketing team:** eight
Years at Nissan: two-and-a-half
First job in marketing: trainee with Volkswagen
Professional highlight of the year: Nissan's market-share performance in Canada
Marketing style in three words: bold, humorous, different



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A contestant canvas from the "Hypercube" campaign.

doing with the Cube," says Chapman. "This thing just exploded, and he fed off the energy of it."

Innovation is a major part of the Nissan blueprint going forward. Parent envisions a not-too-distant future where the company is the first out of the gate to bring Canadians zero-emission transportation, and further to that, to go beyond

the internal combustion engine to change the way people travel.

For Parent, it comes down to reigniting people's passion for automobiles, and Nissan being more than just a run-of-the-mill car company, something that's reflected in its current "Best Part of Your Day" brand platform. And to achieve

THEN AND NOW

How has your thinking about marketing changed over the last 20 years?

I'm more concerned about communicating than I was.

What's the biggest lesson you've learned?

If we talked to our friends the way we talk to our customers they'd punch us in the face.



that in such a cluttered market place, he wants to continue shaping the Nissan brand as one that's a bit controversial, that sticks out from the crowd.

"We've got to do things that are a little bit edgy, a little bit breakthrough, that people don't necessarily expect to see," says Parent.

Who is this?

Discover one of Canada's top marketers.

DDB Canada and OMD Canada would like to congratulate Greg Klassen and the CTC on being named one of Canada's top five marketers of the year.

**LOCALS
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Swine flu, visa restrictions, a major recession – these travel foes are no match for Greg Klassen, SVP marketing communications and strategy at the Canadian Tourism Commission (CTC). Despite a challenging year, Canada maintained its number two spot on FutureBrand's Country Brand Index, behind only the U.S. Canada has risen 10 spots in three short years on the global ranking of the world's most respected country brands.

"Greg has been a true ambassador of making sure there is one core message for all markets," says Nora Ahern, VP group business director at DDB, the CTC's AOR. She attributes Canada's high ranking in part to Klassen's success in disseminating a compelling invitation – "Canada: Keep Exploring" – throughout the nine countries the CTC operates in.

This year, thanks to \$20 million in stimulus funds from the federal government, the CTC was able to branch out into new territory, laying the groundwork to start investing in India and Brazil, as well as entering relatively uncharted territory – its own backyard. After several years of inactivity on the home front, the CTC embarked on the "Locals Know" campaign, urging Canadians to try "stay-cations" instead of going abroad.

Launched in June, "Locals Know" included print ads that showed exotic locales (like sand dunes) with the tag "Where is this?" – the answer to which happened to be Canadian (like Saskatchewan).

The campaign also included TV spots that used YouTube-sourced video of real people having real experiences in different parts of the country. The footage had previously been used in the CTC's first-ever global TV campaign last fall, but, explains Klassen, also worked for this market. "We were able to mobilize quickly, mostly because we understood the kind of customer we were going after in Canada, reflective of our global EQ types," he says, referring to the Explorer Quotient – a tool developed with Environics to identify the types of travellers who typically come to Canada (such as a "Free Spirit" or an "Authentic Experienter").

All creative drove to the website Localsknow.ca. By the end of August, the site had over three million page views, and the campaign generated over \$1.1 million worth of media coverage.

And this year, the EQ profiling tool was taken a step further with an online quiz and a pilot project targeting tour operators abroad. The operators

VITAL STATS **Marketing team size:** 35 in Canada, with teams in nine other countries
Years at the CTC: eight
First job in marketing: marketing supervisor at AT&T
Professional highlight of the past year: the investment made in leveraging the Olympics
Marketing style: strategic, differentiating and compelling



Where is this?

Discover the Canada you don't know for less.
Find great winter travel deals at localsknow.ca

send an EQ quiz to their customer databases to better market Canada. For example, a group tour may not be right for the EQ type that prefers to create their own travel experience. The process has been in the works for about six months, with tests underway in the U.S., the U.K. and Germany.

With a base marketing budget of \$38 million (not including the stimulus money), it's a challenge to compete against countries like Australia or even cities like Las Vegas, which have hundreds of millions to spend more on big TV spots. It's no wonder then that the CTC has focused so strongly on online and social media – not only due to its cost-effectiveness, but also because it fits the “explorer” lifestyle of the traveller to Canada, according to Klassen.

“If you want to create stories and really talk to people in that conversational manner, it's very hard to do that just with a print ad,” says Ahern. “Social media was the perfect channel for us to have that open-source communication and show Canada as a traveller sees it from [their] perspective.”

With the help of Radar DDB, the CTC is all over the web – from their own website to their extensive YouTube channel, to sites like Twitter and Facebook to blogs. Just a few weeks ago, Klassen and his team leveraged social media to address a big obstacle. Mexico was a market that was growing in double digits for Canada, partly thanks to the fact that visitors to Canada didn't need a visa like they did in the U.S. So when a visa was suddenly imposed, the CTC acted fast.

THEN AND NOW

How has travel/tourism marketing changed in the past 20 years?

The fundamentals for marketing travel and tourism remain exactly the same, and that's instilling this sense of thrill that a vacation or travel brings to people. The strategies have changed, the competitive environment has changed, how we reach people and how we market to people has changed significantly, but the essence of the message has remained the same.

“We brought a bunch of balloons, streamers and signs and went to the airport to welcome Mexicans to Canada,” Klassen explains. “It's just a simple way of demonstrating to Mexicans that we still love them, that we want them to come visit.” Dubbed “Hola-palooza,” it was filmed and posted to Mexican online distribution channels.

Perhaps Klassen's most opportunistic mission recently is for the Olympic Games. On top of inviting foreign celebrity athletes and media to come experience Canada, for the past year the CTC has been creating high-def images and hundreds of hours of B-roll video. The footage is being posted on a digital management system to be used by international media outlets when they're looking for context or background stories.

“Our objective is that, while the broadcasters are coming to cover a sporting event happening on the west coast of Canada, they're going to help us turn it into a tourism event that will cover all of Canada,” says Klassen. “This will be an opportunity for us to culminate a five-year progress of our brand and create and change the perception that the world may have around Canada. After that we're really focused on much more conversion-oriented marketing, more tactical-oriented...really focusing on the retailers, the point of purchase, getting customers who are really enthralled by Canada as a result of watching the Olympics, and frankly getting them on planes and getting them to Canada. We call that ‘harvesting the afterglow’ of the Olympics strategy. So that's on the lookout for 2010.” **EW**



Carrie Gillis, Associate Publisher of *strategy*, *stimulant* and *Media* in Canada, is pleased to announce that **Adam Conrad** has been promoted to Sales Manager of all three brands. In his new role, Adam will continue to handle key accounts while managing the sales team.

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ON WITH THE SHOW

In September, Toronto pedestrians were greeted by something they don't normally see on their morning commute – what looked like marijuana plants with signs that read “Please don't smoke the grass.” The stunt, which generated considerable buzz for the season premiere of *Weeds* on Showcase, is just one of the edgy campaigns that have helped propel the Canwest specialties, turning more eyeballs onto revamped channels and old favourites.

When Canwest bought Alliance Atlantis last January, the media giant inherited a slew of specialty channels, as well as the marketing mind of Muriel Solomon. She had previously overseen the lifestyle portfolio, and then took on the dramatics portfolio a few months before the integration. Now, as VP marketing strategy, specialty at Canwest, she oversees all specialty channels – 18 in total, working with an in-house creative team led by VP creative and branding David O'Brien to create about 50 campaigns per year, not including sponsorships, contests, star appearances and other promotions.

The *Weeds* stunt was part of the larger revamp of Showcase, previously known as the home of boundary-pushing content.

“[Showcase had] a strong base of loyal viewers but it also created barriers to some viewers and advertisers,” Solomon explains. “We felt there was an opportunity to overcome these barriers

by broadening the positioning of the channel and offering more hit content.”

To accompany changes in content – that include airing popular dramatic series like *Bones* and *NCIS* and movies like *Fantastic Four* – the revamp featured a new on-air look that made a monolithic logo the centerpiece for the launch campaign. The logo took on the characteristic of the show it was promoting; for example, in ads for *House*, it was made of pills. The media buy included a subway domination in Toronto as well as 3D billboards.

“We positioned Showcase as the home of bold hits, and our brand personality is witty, bold and clever, so we always aim to push the envelope a little more with our creative,” Solomon says.

The revamp and the campaign worked – *Weeds* exceeded the target audience by close to 50% and Showcase's AMA is up 18% for 18- to 54-year-olds.

When it came to rebranding Canwest's western channel Lonestar, Solomon saw a broader opportunity. While westerns aren't offensive to advertisers and may easily rope in an older male audience, they tend to leave the advertiser-friendly female demo in the dust.

“There were a lot of strategy sessions internally about how to best reposition the brand and how to relaunch it,” says Walter Levitt, CMO, Canwest Broadcasting. “It was Muriel who said there's a niche and opportunity in this marketplace for a broad-based general interest movie channel.”

Thanks to Solomon's insight, Lonestar was rebranded as MovieTime and positioned as a destination for hit movies. Creative used memorable film quotes with MovieTime thrown in, like “You can't handle the MovieTime.” Online, a partnership with MSN/TVGuide.ca resulted in a MovieTime Quote Quiz.

Since its launch on Oct. 6, 2008, MovieTime experienced strong growth and is almost 50% ahead of the previous fall. It also moved the male-skewed demo closer towards a 50/50 gender split.

With hundreds of channels to compete with, Solomon didn't shy away from another cheeky campaign. To get media buyers interested in History Television, washroom advertising was placed in agencies that said “Holy Crap. History Television is number 2.”



Above: a pedestrian checks out the *Weeds* stunt.

Marketing team size: 19 (marketers and publicists)

Years at Canwest: one (previously with Alliance Atlantis since 2000)

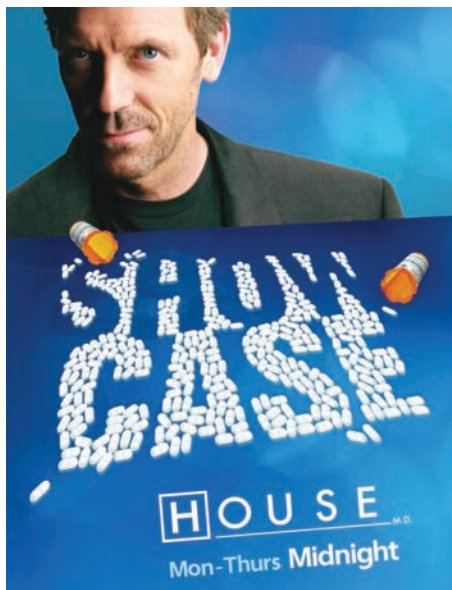
First job in marketing: marketing coordinator at Heinz

Professional highlight of the past year:

“It's been a tough year for everybody and we've managed to continue to do incredibly well, to be the leaders in specialty, to generate growth on channels that had been doing well for years, and on channels that you'd expect to settle down by now”

Marketing style: strategic, collaborative and creative

VITAL STATS



And to let the press know about the new season on Food Network, media kits were sent out in lunch bags with an info booklet in the form of a sandwich and a DVD that looked like an apple.

With so many channels under her marketing umbrella, these are only a few examples of the creative work churned out this year by Solomon's team. "What makes my job fairly unique is the

THEN AND NOW

Where were you in 1989?

In 1989 I was starting business school in France, where I'm from. I knew already that I liked advertising, and then going through that first year I decided that I wanted to be a marketer.



Who or what symbolized marketing success to you then?

There was a graphic artist and photographer who was huge in France, Jean-Paul Goude. He's been credited for "creating" Grace Jones; he actually lived with her and made her famous with his photography and created that personality, that icon. He did some incredible campaigns, very playful, very different from anything that was done at the time. He also was the art director on the bicentennial in Paris in 1989; it was oozing creativity, it was just beautiful.

diversity of the portfolio," she says, "and because of that diversity we have to be really strategic in how we do things because we compete against ourselves a lot, it's the same eyeballs that we go after."

"Everything we do starts with a well-thought-through strategy," says Levitt, "and Muriel is incredible at getting people to that strategic insight to start the whole process...She has the ability to bring in the discipline and then take those creative leaps of faith when we need to."

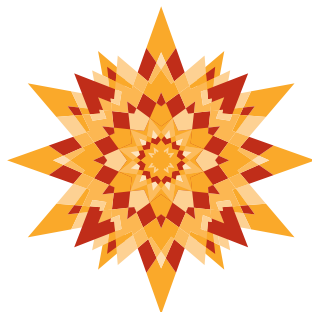
She notes that strategic thinking has come into play during this tough economic year: "Just like everybody else, we had to be more disciplined

about how we manage our budget and are more discerning, making sure we invest in our bigger priorities and where there's the most opportunity for returns."

Though Canwest's future is uncertain, with several companies eyeing the lucrative specialty channels after the company filed for creditor protection this fall, Solomon is looking full steam ahead.

"The team has remained incredibly focused on doing a great job," she says. "They like what they do, there's a great sense of collaboration. That's a big part of our success: we do good work but we have fun in the process." **EW**

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Your Family at *Kellogg's* *



2009 MARKETER SURVEY

BY EMILY WEXLER

ILLUSTRATIONS BY CHRISTOPHER MADDEVER

The marketers have spoken, and the results of *strategy's* sixth annual industry survey are in. While some may be feeling a little trampled on after this year (see sidebar p. 43), it's clearly an exciting time as focus shifts to new media, new technology and new ways of going about this business.

Of **over 200 respondents**, the majority (78%) are between the ages of 26 and 45. Ten percent take up corner offices as president, CMO or CIO, while **25% are VPs** and 53% are in managerial roles.

When it comes to salaries, 20% make under \$70K, 48% between \$71 and \$150K, 20% between \$151 and \$250K and **11% over \$250K**.

Read on for highlights and to find out how your peers feel about everything from new media to brand awareness to BlackBerrys...

For full survey results, visit Strategyonline.ca.

The biggest issue facing the marketing industry:

34% ROI pressure
16% media fragmentation
11% consumer control

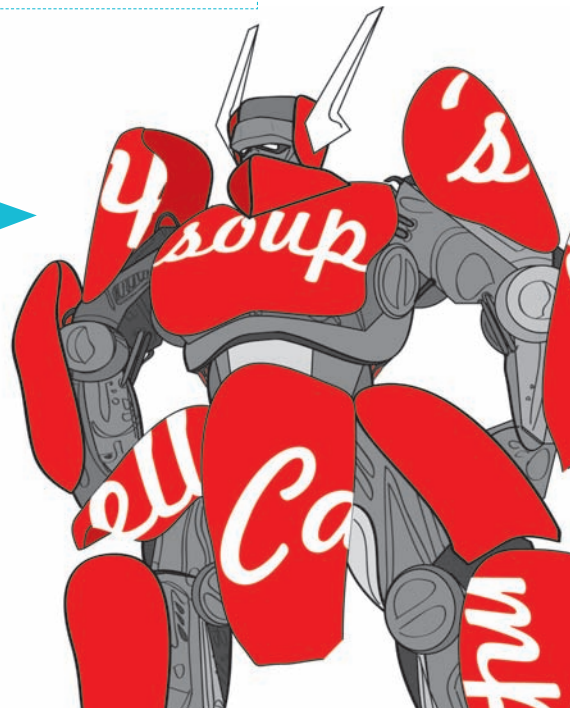
➔ **68%**
say my brand's image awareness has improved
26% stayed the same
3% decreased

In the immediate future, the priority for my brand's development will be:

23% better execution of existing programs
22% more strategic partnering to expand reach
18% better product innovation
17% to have a social strategy
16% to build a better retail environment
3% more innovative research (beyond focus groups)

When it comes to innovation, my focus is on:

➔ **39%**
product innovation
30% customer action
19% connection planning/media strategy



This partner's support is increasingly important:

media agency 16%
interactive agency 15%
PR agency 13%



Last year's top three:

PR agency 31%
retail agency 18%
interactive agency 12%

My creative agency relationship is:

19% excellent
36% very good
36% good
7% so-so
2% troubled

My AOR's creative is:

59%

above the norm

26% stayed the same
3% decreased

From my principal creative agency, I am looking for:

34% more overall strategic insight
23% more integration across marketing disciplines
23% better creative

OUT OF THE ECONOMIC ASHES

At this time last year, the economy was starting to crash. Now it has crashed, burned and is beginning to rise from the ashes, but not without leaving carnage in its wake. Last year, nearly 60% of you reported an increase in your marketing budgets. **This year that number dwindled to 38%**, with 35% seeing budget decreases and the remainder staying the same. Somewhat surprisingly, **30% said your marketing departments were growing**, although that number is down from last year at 41%, and 15% said it was shrinking compared to last year's 9%.

But it's not all bad news. A full **63% say the influence of marketing in the overall company has grown**. And marketing department morale is still generally high – 68% of respondents say it's above average while only 5% say it's below. And **42% report very high personal job satisfaction** – proving that a positive outlook and a beer fridge in the office can still go a long way.

the AD RODEO

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We listened and talked a whole lot more.

Visit adrodeo.com to see the new and improved Anvil Awards categories.

**Future
involvement of my
media agency will:**

40% increase
40% stay the same
20% decrease

64%

**say my media agency's strategic input is as important
as that of my principal creative agency**

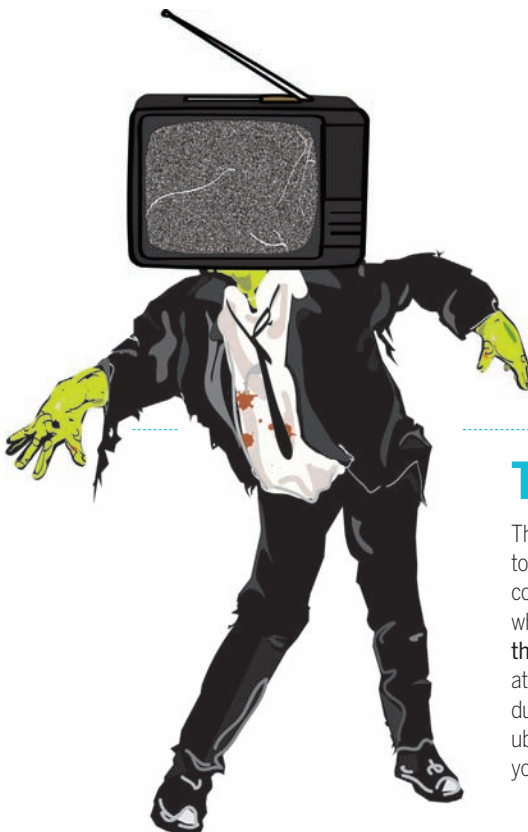
27% say less important
9% say more important

Which companies shelled out the most for ads?

1. Procter & Gamble
2. Rogers Communications
3. BCE Corporation
4. Government of Canada
5. General Motors
- 6. Telus Corporation***
7. Provincial government lotteries
8. Government of Ontario
9. Johnson & Johnson
10. Ford Motor Company

*New to the top 10

Off the list this year: misc. real estate developers, Chrysler Dodge Jeep Dealers Association.
All data sourced to The Nielsen Company is national for 2008.



Traditional media: back from the dead?

There's no doubt that everyone's buzzing about social media. A full 59% of you say that when it comes to new marketing initiatives you'll be spending most in the coming year on those online communities, consumer-generated content and viral videos that the kids are all talking about. And yet, when it comes to where you're putting the most advertising dollars, **traditional media not only won you over, it reclaimed the throne with 67% – up 20% from last year.** Traditional was followed far behind by online and websites at 15%. So why the shift back to the familiar? It could be that marketers were looking for the tried and true during the recession, as opposed to (potentially risky) new territory. Or perhaps, despite its seemingly ubiquitous nature nowadays, things like social media just haven't been around long enough. A solid 52% of you are still testing it or not embracing it at all, down only 5% from last year. Who said radio is dead?

The second
biggest
motivator
to move
on?
Chemistry
with my boss



Top job-switching attractions:

51% professional development
14% chemistry with the person I report to
13% company's reputation for innovative marketing

Workweek length:

55% 40-50 hours
31% 51-60 hours
11% 61+
3% 24/7

Top three job stressors:

43% balancing work with family obligations
17% delivering on ROI
12% staying current on industry trends

Who else spent big last year?

14.2% retail
10.7% automotive
7.7% food
6.4% entertainment
6.3% financial and insurance services
4.7% telecommunications
4.6% restaurants, catering services and nightclubs
4.5% local automotive dealers
4.3% travel and transportation
3.7% drug products*

*New to the top 10

Off the list this year: real estate

All data sourced to The Nielsen Company is national for 2008.



The BlackBerry/iPhone:

86% friend
14% foe



Last year:

71% friend
28% foe



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BY MARK SMYKA

IT'S ALL IN THE ATTITUDE

STRATEGY ORIGINS

Strategy founding editor Mark Smyka, now Cossette's director of communications, takes a look all the way back to the birth of this magazine and shares some stories from his days in the editor's seat

The time was late 1989, and all anybody wanted to talk about was the looming recession.

Or, more accurately, speculate about a recession. Were we already in one? If so, how long would it last? Who would get hurt the most?

This is what everyone else was asking.

At Brunico, the business publishing company we had started from nothing a little more than three years earlier, there was really only one question on our minds: "What the heck are we doing?"



The first issue of *Playback strategy* ran on Sept. 11, 1989.

We had already made our mark in the publishing industry with the success of *Playback*, a feisty, independent-minded magazine that had taken the film and TV production industry by storm.

Now, we were facing another uphill climb with a second start-up. Only this time it was in the face of a rapidly softening market, and our fate was tied to an industry – marketing and advertising – that would be the first to suffer if the recessionary warnings proved true.

Thus, the question.

But it was not in our nature to be demure. We pushed ahead with our product, originally named *Playback Strategy*, confident that our brand proposition was strong and that we had the necessary resources and talent to pull it off.

Looking back, the recessionary environment probably worked to our advantage. The qualities you need to survive tough times, like resilience, enterprise, focus and a hankering to do things differently, we had in eager abundance. Our competition didn't.

The best illustration of our difference – and our attitude – was in the way we approached naming an Ad Agency of the Year. In the rest of the advertising trade world, editors and reporters would huddle in secret conclaves, like cardinals voting for a new pope, and emerge at some point when the smoke appeared with a winner in place.

We did it our own way, by adding a bit of science and a touch of attitude. We developed some objectivity, and our first judging panel included, among others, ad world creative superstar David Abbott, the incomparable CBC journalist and broadcaster Peter Gzowski and, to round out the metaphor, two rocket scientists and a brain surgeon. *[He's not joking: the director of mechanical technology and a rocket propulsion consultant at Bristol Aerospace in Winnipeg, as well as a pediatric neurosurgeon at Chedoke/McMaster Hospital in Hamilton, all weighed in. –Ed.]* The exercise was a huge hit and flourishes to this day.

As I have learned from so many experiences and from so many people, attitude is more often than not the differentiator in this business.

I remember, in my earliest days of reporting on advertising, feeling quite bewildered when ad agency presidents would admit to me in private that their preference was to be low profile and for their agencies to be a "best-kept secret." Such an attitude seemed to me so clearly

incompatible with the day job that I had to wonder how the two could possibly co-exist.

Attitude is really the difference between a glass being half empty or half full, or looking at the door in front of you as something to be kicked open or a barrier to entry.

A few years after the launch of *strategy*, our spirited group at Brunico decided to reach beyond our borders, and we launched another industry publication, this one aimed at businesses targeting the kids demographic. *KidScreen's* market was the world, and we conquered it.

Two more international magazines followed – *RealScreen* and *Boards* – along with an international awards show in New York for advertising aimed at kids called The Golden Marbles, and an events and conference division to support it all.

Lots of attitude, once again.

What I have learned from all of this is that our fate is more in our own hands than we realize, and that's what I love about the industry I'm in. Unlike, say, a manufacturing business where you need machines and raw resources and supply lines and distribution networks and all kinds of other "stuff," advertising is dependent entirely on the quality of the thinking.

It's a world of ideas, and therefore a world of infinite opportunity. Many of us are dreamers. We accept that the only limitation we face is the quality of our thinking. The quality of our people.

Our required resource is people who have a way of looking at the world that is original and unexpected. And so, for me, the excitement is never-ending and the glass is always half full.

What was that about a recession?

Mark Smyka is director of communications for Cossette. But we still get some mail here with his name on it, and he'll always be on strategy's speed dial.



BY JOHN BRADLEY

BRAVE NEW WORLD

We asked career marketer and long-time *strategy* columnist John Bradley to take a break from his next book to make a return appearance in the pages of Forum. With his marketer cap back on, here are his reflections on the journey from 1989 to 2009 – in consummate straighttalk style.



Egg-shaped autos drove a Cadbury Creme Egg relaunch in the U.K. in 1989.

Twenty years ago, when *strategy* first hit the streets, I had risen to the dizzy heights of marketing manager, responsible for venerable brands like Cadbury Creme Eggs. At the time we thought we were living through an era of unprecedented change, but I have since realized every marketer throughout history has thought that.

But we weren't. Looking back at how I used to spend my working day, in truth it differed little from 20 years before. In 1989, as in 1969, the 30-second television commercial was the fulcrum of our efforts, and if you did a good one, your results for the year were in the bag. Retailers had barely awoken from their prolonged slumber and had little to no idea who was buying what in their stores. Equally, I had little idea who was buying Creme Eggs.

Of course, I mean 'who' specifically; I had a general idea, but then I didn't need to know much more because I had no means of engaging with people on a one-to-one basis. As long as I had a media budget sufficient to put my ad in front of a huge chunk of the docile masses, I was on Easy Street.

Since I couldn't target the message specifically to the one person, place or time of day, I had to spend plenty of time coming up with something that would appeal to the many. The deal then was, if I entertained the public in a way relevant to the brand, they would reward me with their slavish brand loyalty. "Entertaining" and "relevant" was the hard bit, whereas the who, when and where was a given: everyone, in the evening, in front of the TV. Which explains why, in meetings with my agency, the creative took up 98% of the time and media got their 10 minutes at the end when the brandies were appearing.

Today, of course, things really have changed, big time. Shoppers Drug Mart has my wife and me in its vice-like grip of perfect knowledge as to our buying behaviour. They know

what I'm going to buy next before I do. I really do believe that every time one of my Gillette Fusion six-blade wonders hits the waste bin, a buzzer sounds somewhere in SDM Towers to prompt my next email of a "10,000 points for \$50" voucher. Even the manufacturers are able to talk to me as a member of a reasonably sized sub-sub-segment.

The world I was trained in exists no more. There has been a complete reversal in that catching the consumer at the right moment has become more important than crafting precisely the right message. The consumer has also changed in that entertaining them is nice and sometimes even appreciated, but the ungrateful wretches guarantee you nothing in return. Even if they can be bothered to click on your YouTube video, half a second later they'll be thinking about something else.

All of which leaves me mystified as to why marketers still seem to spend their day largely as I did way back when. If I was starting out today, I would spend 90% of my agency time with media.

There are so many opportunities to genuinely engage with identifiable consumers; get that bit right and the messages will largely write themselves. Nielsen would have gone bust years ago: don't tell me what I sold seven weeks ago, I want to know what sold to whom while I was typing this email! Focus groups would have been confined to folklore, with today's brand managers unable to believe that we actually made decisions based on what a handful of social misfits, bribed with the promise of a free bottle of Scotch, claimed to remember about a brand they last bought five months ago.

Personally, I blame the 30-second ad and business schools. The 30-second ad was simply too effective from the mid-1950s until about the turn of the millennium. It made us lazy. This was then compounded by the business schools which began teaching marketing en masse. Needing to fit in with the rest of academia, where constancy is king – neither the laws of physics nor Shakespeare's canon of work have changed much recently, nor are likely to – marketing has been taught as a series of unchanging truths rather than as a dynamic response to a rapidly changing world, which is how it evolved in the first place.

So here's what I would do: talk to the oldest marketer or agency person you can find and ask them how things were done when they were young. Then do exactly the opposite.

After 24 years as a brand marketer, John Bradley forsook the corporate world to write his first book, Cadbury's Purple Reign, and is currently deep in research for his next. Johnbradley@yknotsolutions.com

STRAIGHTTALK



AGENCY OF THE YEAR 2009

A: DDB Canada takes AOY Gold: Cosmo Campbell, Andrew Simon, DDB; Carrie Gillis, Mary Maddever, *strategy* magazine; David Leonard, DDB. **B:** Graham Farrell, Futura Loyalty Group; Hugh Dow, M2 Universal; Peter Cosentino, DEC Sports & Entertainment. **C:** B!G Award winners Jill Nykoliation and Terry Drummond (right) with Laas Turnbull, *strategy* magazine (centre). **D:** Gilad Coppersmith, OMD; Greg Geralde, DDB; Michael Pitre, OMD; Mike Bauman, DDB; Lorraine Hughes, OMD. **E:** Rick Chad, Chad Management Group; Tony Chapman, Capital C. **F:** Jake Norman, Ann Stewart, Karen Nayler, Mindshare. **G:** AOY host Ron Tite, Sharpe Blackmore Euro RSCG. **H:** Justin Kingsley, Bleublancrouge; Kerry Bowman, Mt. Sinai Hospital; Nancy Lee Jobin, Bleublancrouge; Rod Bell, Channel 500. **I:** Jo-Anne Visconti, the *Globe and Mail* presents 2009 Media Director of the Year Lauren Richards, Starcom Mediavest Group, with MAOY Gold. **J:** Greg Baxter & Quin Millar, Canwest; Martine Farrow & Magnus Nisbeth, OMD. **K:** Andy Macaulay, Zig; David Moore, Leo Burnett Canada. **L:** Melissa Myers, ICA; Stefan Hawes, TBWA\Vancouver. **M:** Stephanie Nerlich, Lowe Roche; Peter Ignazi, BBDO Canada.



**B****C****D****G****H****I****L**

What a night! DDB Canada took home the Gold from the 20th annual *strategy* Agency of the Year event at the Berkeley Church in Toronto on Oct. 29. Starcom MediaVest Group claimed MAOY Gold, and Juniper Park claimed the BIG prize.

**M**



2010: SOME 'NEXT BIG THINGS'

BY FARIS YAKOB, EVP/CHIEF TECHNOLOGY STRATEGIST, MCCANN-ERICKSON, NEW YORK

Making predictions is difficult, especially about the future, as quantum physicist Niels Bohr once said. They will inevitably fail to predict the next big thing because the discontinuous novelty of the future is what is most exciting about it. That said, looking at some of the most next-looking things around right now might give us some clues.

1 GESTURES

Gestural interfaces are the future of human computer interaction, at least until we find a way to connect something straight into your brain. Despite the excitement the first multi-touchscreens triggered and the seeming ubiquity of the iPhone touchscreen paradigm it spawned, little has been made of their potential. Things like FluidTunes – an app which lets you control iTunes by waving your hand in front of the built-in webcam – and interactive installations triggered by similar motion detection both show new ways to interact with content, experiences and brands.

2 BANNERS

I've spent years saying that banners are a misguided attempt to transpose a media trope from linear passive media onto hypertextual interactive media – a classic McLuhan mistake. But, things have been changing since that first "click here" exhortation on HotWired in 1994. Increasingly I'm seeing banners that you could easily mistake for content, like the recent cooking show banner Goodby, Silverstein & Partners created for eBay. Thinking about banner networks as ways to distribute samples of interesting content to your audience might lead them to earning their own attention. Check out Bannerblog.com.au for some of the best oddly shaped online content. On their site they had an anti-banner. I predict massive click-through rates.

3 THE SOCIALIZATION OF MAINSTREAM MEDIA

Social media gurus are generally a bit caught up in the awesomeness that the radical decentralization of the economics of cultural production has brought about. But, once again stealing from McLuhan (this is a Canadian magazine after all), new media do not displace old media. They simply change what it is for.

Social media needs things to talk about. Good ol' fashioned things like television still provide fodder for the new chattering classes. Expect to see lots of traditional media incorporate more social elements, like *The Hills'* Twitter backchannel game, called *Backchannel*, which is hosted on the MTV website and allows viewers to "bitch" in real time.

5 HYPER-CONNECTIVITY AND TRANSMEDIA

I'm betting these will get huge traction this year. Hyper-connected smartphones, which Nielsen is predicting will be in the majority in the U.S. by the end of 2010, are always-on, broadband-enabled computers (available where you have 4G), which act like "spimes" – devices that know where they are in space and time and who you communicate with most – and tailor the web accordingly: using context to make content more useful. I call this "geotility." I suspect that phone numbers will begin to die out as Facebook, Foursquare or Motorola's Blur technology connect your social network profile to your phone, removing the need for a separate ID number.

Transmedia planning is the idea I stole from Henry Jenkins, who writes about transmedia narratives in his book *Convergence Culture*, of creating non-linear brand narratives across channels and platforms, rather than endlessly repeating the big idea everywhere. Coca-Cola is looking to it as the content deployment model for the "Happiness Factory" this year, and lots of other brands are getting into it.

4 CONTENT

As an industry built around the creation of content it should be surprising that new jobs like "content strategist" are suddenly appearing. But it isn't. Advertising has been historically blessed with forced exposure. So the onus in these spaces that advertisers are paying for has been to communicate in a way that is appealing to the audience. But, the emergence of the web as a different kind of content distribution platform forever changes what all content is for. TV commercials live forever on YouTube, where they must earn attention.

Increasingly, formerly quiet consumers are using content – remixing it, spreading it – to express themselves. To get in on the spread requires content strategy, and the lack of media scarcity online means we need to "think like a dandelion" – produce as much content as possible and see what catches the breeze.

In the spirit of transmedia planning, the final part of this article is a video I made with more predictions about 2010, which is posted on my blog at <http://bit.ly/O9Y8L>.

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Rose Luciano, Marketing Director, Ocean Spray

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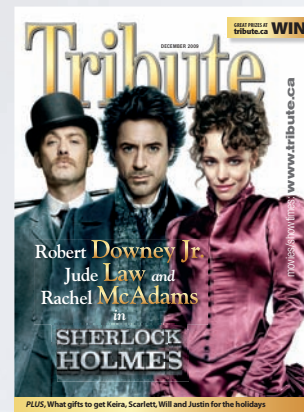
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